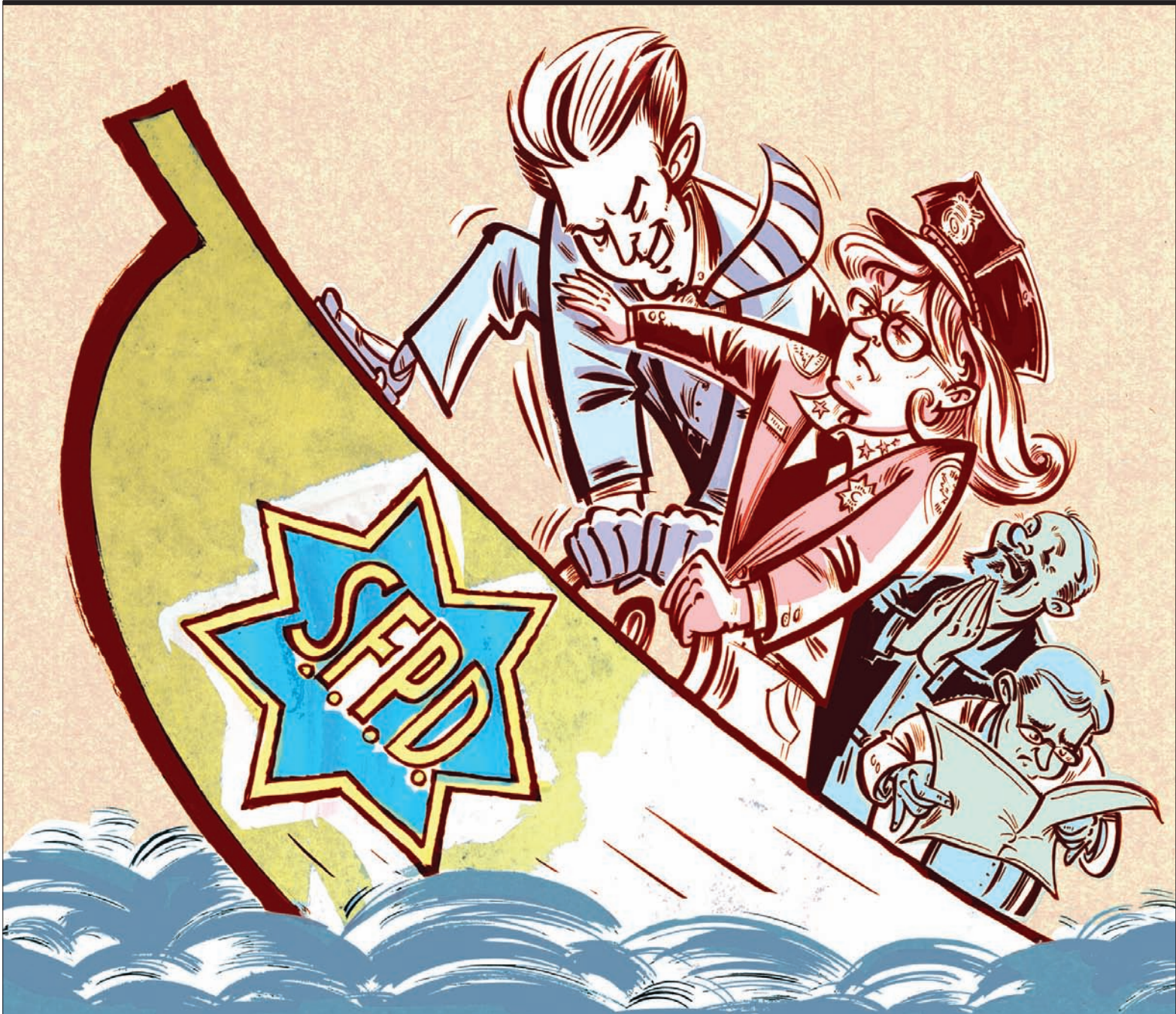


Purple reign: G-Stack makes a grip with grape-flavored rhyming p21

Fresh pulp: noir hits the Bay on page and screen p41 and p46

GUARDIAN

FEBRUARY 11 - 17, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 20 • FREE



Ship of fools

Why is law enforcement such a mess in San Francisco?
Maybe because nobody's in charge. By Sarah Phelan p12

GUARDIAN ILLUSTRATION OF GAVIN NEWSOM, HEATHER FONG, GARY DELAGNES AND JOE RUSSONIELLO BY JASON CROSBY

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

It was kind of weird to be standing in front of the White House last week and not protesting anything. I'd been there so many times before, but always with a sign or a shout or at the very least a sneer: the White House wasn't a symbol of hope as much as it was a monument to everything that infuriated me about the United States of America. The Reagan years, the Bush years, the Clinton years, the Bush years ... I used to say, and it wasn't that long ago, that I didn't think the United States could ever elect a president I could actually believe in.

And late Saturday night, I was sitting in a hotel bar with a bunch of cynical editors and publishers from a bunch of cynical alternative newspapers — and everyone was talking about walking over to the White House. We knew the Obamas weren't even there (they'd gone to Camp David for the weekend). And there wasn't much to see, particularly late at night. But it felt like the street in front of the White House was just a cool place to be.

Pretty amazing.

Barack Obama has a remarkable amount of good will built up. He has a honeymoon period like no president has had in my lifetime. The left is generally patient, the center seems enthralled, and the right is a lot more muted in its criticism than we were when, say, Ronald Reagan took office on a wave of popularity. And his political capital is already getting tested.

It was astonishing listening to some of the debate over the stimulus plan. I'm not thrilled with the way the thing is coming down — it's too small, it's too focused on the private sector, there's too much in tax cuts and not enough in spending. But the way the Republicans have been talking about the bill, particularly in the Senate, is mind-boggling.

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The future of a giant landlord

By Jane Martin

OPINION The business model of CitiApartments is in crisis. The local landlord giant faces an avalanche of foreclosures, with almost 20 percent of its units being returned to lenders and dozens more properties in danger. A recent article in *The Wall Street Journal* blamed the credit market for the losses — but tenants standing up for their rights were a factor, too.

San Francisco renters have complained for years about the company's practice of buying rent-controlled buildings then driving out tenants in order to re-rent their units at higher rates. In the past few years, tenant organizing has brought attention to CitiApartments' aggressive tactics and put a kink in the company's plans.

For years, CitiApartments has been accused of harassing tenants, with tactics ranging from illegal buy-out offers to physical intimidation to intrusive surveillance. Tenants report living for months without walls and elevators, struggling with leaks and health hazards, with CitiApartments refusing to make repairs. Such problems are no accident: CitiApartments success depends on getting long-term tenants to move out.

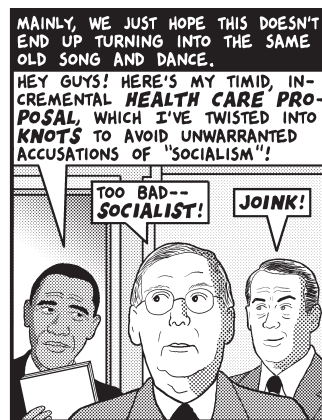
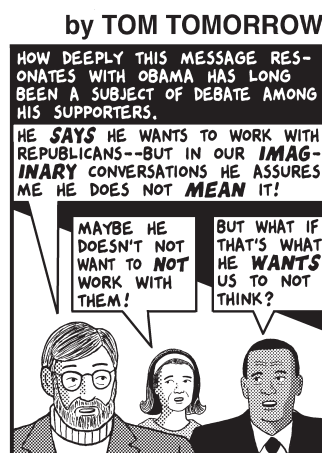
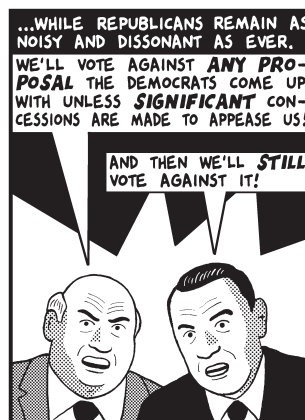
Yet tenants are not sitting idly by. A campaign of tenants and advocates, CitiStop, has been educating new CitiApartments tenants about their rights. Over time, tenants have become less afraid and increasingly in touch with tenant advocates and lawyers. Tenants have pursued hefty private lawsuits and are also working with City Attorney Dennis Herrera, who is suing the company for numerous violations.

This campaign has had real results. Tenants are refusing to let CitiApartments force them out. And the organizing effort has helped defend rent control for all San

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

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Ma's JROTC bill needs to die

EDITORIAL With California in a cataclysmic budget crisis and a long list of problems on the agenda of the state Legislature, Assemblymember Fiona Ma has announced a bill that would force the San Francisco school district to bring back a military recruitment program. It's an unusual tactic, and one with questionable legal grounds. It's also inappropriate and bad public policy.

The school board has been debating the Junior Reserve Officers Training Program for years. Supporters promote the program, which costs the district \$1 million a year, as a leadership training opportunity; for a lot of district kids, it was an alternative way to meet a physical education requirement. In reality, though, JROTC is, and always has been, part of the Pentagon's effort to convince young people to join the military.

High school students, the target of the program, have always been vulnerable to recruiters. That's why

the military brass love anything that gets them into high schools. JROTC cadets are besieged with recruitment calls, and those efforts continue even after the kids have left the program.

The local queer community has been pushing hard to end JROTC in San Francisco, in part because of the Pentagon's ridiculous don't-ask, don't-tell policy on gay service members. But even after that policy ends (and under President Barack Obama, it's likely gay people will be serving openly in the military soon), JROTC is a terrible program for the San Francisco schools. If the best leadership training this progressive city can offer is through a model based on the values of the Army, something is very wrong.

And that's what the school board ultimately decided. The board has voted to discontinue JROTC, as of this summer, and is moving to adopt an alternative leadership program.

But a few JROTC supporters, with the assistance of the local

Republican Party, placed an advisory measure on the November 2008 ballot calling for the program's continuation. With most activist energy going to support the Obama campaign and the efforts to elect progressive supervisors, the measure passed. But it contained no legal mandate, and the school board members, even those who support JROTC, have generally agreed that it would be a bad idea to revisit the issue. A clear majority of the board is prepared to let JROTC die and replace it with something better.

We can't figure out why Ma has suddenly decided to make this a state issue. She told us that "the voters of San Francisco have spoken, and all I am doing is upholding the will of the voters." But the voters also elected school board members who think it's best to eliminate JROTC.

More important, this simply isn't Sacramento's business. The Ma bill needs a two-thirds vote

CONTINUES ON PAGE 7 »

In the past few years, tenant organizing has brought attention to CitiApartments' aggressive tactics and put a kink in the company's plans.

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LETTERS

VEGETABLES, FOR LUNCH

President Obama's nomination of Iowa's Tom Vilsack for Secretary of Agriculture is a winner. In an interview this week, Vilsack called for the Department to "champion everyone who eats." He may well be the first secretary to recognize that USDA's mission is to provide a healthful food supply for the American people, rather than welfare checks to agribusiness conglomerates.

The best opportunity to apply this mission is our nation's school lunch program, once used by USDA as a dumping ground for surplus meat and dairy commodities. According to USDA's own surveys, 90 percent of American children consume excessive amounts of fat and only 15 percent eat the recommended servings of fruits and vegetables.

Not surprisingly, nearly half of American children are overweight, 25 percent have high cholesterol and blood pressure, and 30,000 suffer from Type 2 diabetes, once limited to adults. Their early dietary flaws become lifelong addictions, contributing to the escalating public health crisis.

But change is on the way. Hawaii, California, New York, and Florida legislatures have asked their schools to offer daily vegan/vegetarian options. According to the School Nutrition Association, 52 percent of U.S. school districts now do. President Obama is likely to call for similar measures when the Child Nutrition Act is reauthorized by Congress late this summer.

Parents and others who care about our children's health should work with PTAs and school officials to demand healthful, plant-based school meals, snacks, and vending machine items. Additional information is available at schoolnutrition.org, schoolmeals.nal.usda.gov, healthyschool lunches.org, and choiceusa.net.

Shane Evanshire

San Francisco

CONTINUES ON PAGE 7 »

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EDITOR'S NOTES

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John McCain (didn't he just lose an election or something?) was blubbering away about "pork." Senator Jon Kyl of Arizona insisted that the bill "wastes a ton of money." Sen. Susan Collins of Maine introduced (and remarkably enough, got passed) an amendment reading: "None of the amounts appropriated or otherwise made available by this Act may be used for any casino or other gambling establishment, aquarium, zoo, golf course, swimming pool, stadium, community park, museum, theater, art center, and highway beautification project." As if parks, theaters, and art centers are the same as casinos. (Remember, the Works Progress Administration, one of the most successful parts of the New Deal, built theaters and parks — and put artists to work, something missing from this bill).

Look: the only way the federal government can pull us out of this tailspin is with huge amounts of spending. You can't spend \$800 billion without wasting something, somewhere; some dollars will wind up getting stolen or diverted or used for the wrong thing, and some of what's in the bill will be foolish.

But the notion that the people who created this mess, who used tax cuts and lax regulations to wreck the economy, should be criticizing government spending is more than a little nuts. You have to wonder: Why does anybody listen to these people any more? And why is Obama even trying to work with them?

Obama's first prime-time press conference was a little shaky (although it's hard to blame a guy who's got the future of the world's largest economy in his hands for not having a clear position on the A-Rod steroid scandal right now). The stress on Obama is already showing.

But he still has the political capital, and he ought to be playing a little more public hardball. **SFBG**

LANDLORD

CONT>>

Francisco tenants — CitiApartments owns such a large share of the apartment rental market that it is able to artificially raise rents citywide.

Normally foreclosures are bad news for tenants who have to deal with large banks unfamiliar with San Francisco tenant law. But in the case of CitiApartments, even bank ownership is an improvement. However, UBS, CitiApartments' lender, has already made its first serious blunder by allowing CitiApartments to continue managing the buildings the

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 2/21 Grand Ballroom

ANNUALS
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ZIGABOO MODELISTE
 2/21 Red Devil Lounge



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 2/22 Fox Theater



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 2/25 Fillmore

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 2/25 Swedish Hall

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TYVEK**
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DAVID DONDERO**
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bank now owns. UBS should seriously reconsider this decision, given CitiApartments' track record.

The long-term fate of the buildings is an open question. An ideal solution would be for the city or a nonprofit to take over ownership of the buildings with the goal of providing permanent, affordable housing.

Though CitiApartments' distressed mortgages are ideal candidates for federal aid, this option must be pursued carefully. It would not be helpful for the government to invest in these buildings based on CitiApartments' claims that the company can recoup the money using the same flawed model that caused the problems in the first place. But as long as we avoid that trap, we have a great opportunity to meet the city's pressing need for affordable rental housing.

CitiApartments' business model has not been working for tenants for a long time, and now it is not working for CitiApartments. It is time to abandon speculative rental schemes and start prioritizing fair, equitable housing. **SFBG**

Jane Martin is vice chair of SF Pride At Work and an organizer with the CitiStop Campaign.

JROTC

CONT,>>

to pass, which means it depends on Republican support — and as Assemblymember Tom Ammiano says, “Do we really want the Republicans in the state Legislature to tell San Francisco what to do?” Even School Board member Hydra Mendoza, who supports JROTC, is opposing the bill: “It’s not appropriate,” she told us, “for the state Legislature to overturn a decision of the San Francisco school board.”

This would set a horrible precedent: every time the city schools took a progressive stand on some program, someone in Sacramento could come along and try to undo it.

Mayor Gavin Newsom should speak out against this bill, and Ma should withdraw it. If she doesn’t, the Legislature should reject it. **SFBG**

LETTERS

CONT,>>

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The United States already spends significantly less per capita on the arts than all other major world powers. Do we want to further increase our reputation as modern barbarians? Better to be leaders in culture. The arts serve to connect diverse peoples, are a way to bridge differences, and

are a stimulus to creative thinking — not just among artists, but for everyone.

As Congress considers the American Recovery and Reinvestment Act, the arts and culture sector must be included. The arts are essential to the health and vitality of our communities. They enhance community development; spur urban renewal; attract new businesses; draw tourism dollars; and create an environment that appeals to skilled, educated workers and builds a robust 21st century workforce.

There are approximately 100,000 nonprofit arts organizations, which spend \$63.1 billion annually. Without an economic stimulus for the nonprofit arts industry, experts expect about 10 percent of these organizations (ranging from large arts institutions like museums and orchestras to small community-based organizations in suburban, urban, and rural areas) to shut their doors in 2009 — a loss of 260,000 jobs.

In a report released in mid-January, the National Governors Association stated, “Arts and culture are important to state economies. Arts and culture-related industries, also known as “creative industries,” provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases.”

As former NEA Chairman Dana Gioia put it, “Arts organizations have been hit enormously hard by the current recession. They’ve seen their support drop from corporations, foundations, and municipalities. This infusion of funds will help sustain them, their staffs, and the artists they employ. We are hopeful that Congress and the new administration will support this important investment.”

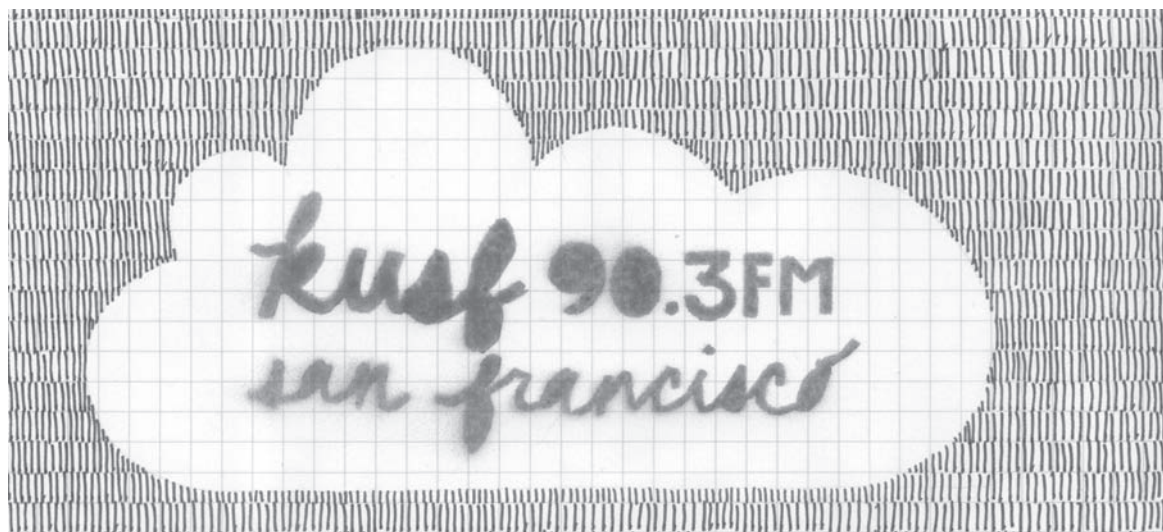
Nina Zurier
Berkeley

FOR THE RECORD

In our Feb. 4 story, “Isn’t it ironic?”, we misidentified the role Eon McKai played in *Hospital*. Though McKai helped produce the film, the director was Benny Profane.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.



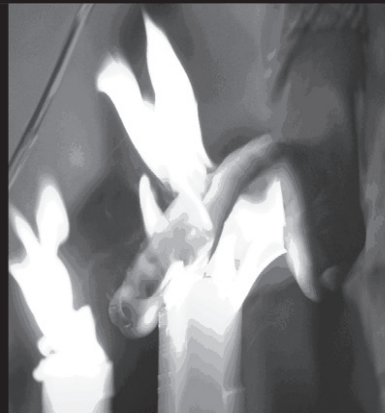
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Public safety adrift

At this pivotal moment for law enforcement, will Newsom and his top deputies continue to let politics guide policy?

By Sarah Phelan
> sarah@sfbg.com

Shortly into his first term as mayor, Gavin Newsom told a caller on talk radio — who was threatening to start a recall campaign if the mayor didn't solve the city's homicide problem — that Newsom might sign his own recall petition if he didn't succeed in reducing violent crime.

But Newsom didn't reduce violence — indeed, it spiked during his tenure — nor did he hold himself or anyone else accountable. *Guardian* interviews and research show that the city doesn't have a clear and consistent public safety strategy. Instead, politics and personal loyalty to Newsom are driving what little official debate there is about issues ranging from the high murder rate to protecting immigrants.

The dynamic has played out repeatedly in recent years, on issues that include police foot patrols, crime cameras, the Community Justice Court, policies toward cannabis clubs, gang injunctions, immigration policy, municipal identification cards, police-community relations, reform of San Francisco Police Department policies on the use of force, and the question of whether SFPD long ago needed new leadership.

Newsom's supporters insist he is committed to criminal justice. But detractors say that Newsom's political ambition, management style, and personal hang-ups are the key to understanding why, over and over again, he fires strong but politically threatening leaders and stands by mediocre but

loyal managers. And it explains how and why a vacuum opened at the top of the city's criminal justice system, a black hole that was promptly exploited by San Francisco-based U.S. Attorney Joseph Russoniello, who successfully pressured Newsom to weaken city policies that protected undocumented immigrants accused of crimes.

Since appointing Heather Fong as chief of the San Francisco Police Department in 2004, Newsom has heard plenty of praise for this hard-working, morally upright administrator. But her lack of leadership skills contributed to declining morale in the ranks. So when he hired the conservative and controversial Kevin Ryan as director of the Mayor's Office of Criminal Justice — the only U.S. Attorney fired for incompetence during the Bush administration's politicized 2006 purge of the Department of Justice, despite Ryan's statements of political loyalty to Bush — most folks assumed it was because Newsom had gubernatorial ambitions and wanted to look tough on crime.

Now, with Fong set to retire and a new presidential administration signaling that Russoniello's days may be numbered, some change may be in the offing. But with immigrant communities angrily urging reform, and Newsom and Ryan resisting it, there are key battles ahead before San Francisco can move toward a coherent and compassionate public safety strategy.

SHIFTING POLICIES

The combination of Ryan, Fong, and Newsom created a schizophrenic

approach to public policy, particularly when it came to immigrants. Fong supported the sanctuary city policies that barred SFPD from notifying federal authorities about interactions with undocumented immigrants, but Ryan and many cops opposed them. That led to media leaks of juvenile crime records that embarrassed Newsom and allowed Russoniello and other conservatives to force key changes to this cherished ordinance.

Russoniello had opposed the city's sanctuary legislation from the moment it was introduced by then Mayor Dianne Feinstein in the 1980s, when he serving his first term as the U.S. Attorney for Northern California. But it wasn't until two decades later that Russoniello succeeded in forcing Newsom to adopt a new policy direction, a move that means local police and probation officials must notify federal authorities at the time of booking adults and juveniles whom they suspect of committing felonies.

Newsom's turnabout left the immigrant community wondering if political ambition had blinded the mayor to their constitutional right to due process since his decision came on the heels of his announcement that he was running for governor. Juvenile and immigrant advocates argue that all youth have the right to defend themselves, yet they say innocent kids can now be deported without due process to countries where they don't speak the native language and no longer have family members, making them likely to undertake potentially



Police Chief Heather Fong retires in April, offering what some say is a long overdue opportunity for strong new leadership.

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

fatal border crossings in an effort to return to San Francisco.

Abigail Trillin of Legal Services for Children, cites the case of a 14-year-old who is in deportation proceedings after being arrested for bringing a BB gun to school. "He says he was going to play with it in the park afterwards, cops and robbers," Trillin says. "His deportation proceedings were triggered not because he was found guilty of a felony, but because he was charged with one when he was booked. He spent Christmas in a federal detention facility in Washington state. Now he's back in San Francisco, but only temporarily. This boy's family has other kids, they are part of our community.

His father is a big, strong man, but every time he comes into our office to talk, he is in tears."

Another client almost got referred to U.S. Immigration and Custom Enforcement (ICE) even though he was a victim of child abuse. And a recent referral involved a kid who has been here since he was nine months old. "If the mayor genuinely wants to reach out to the immigrant community, he needs to understand how this community has perceived what has happened," Trillin said. "Namely, having a policy that allows innocent youth to be turned over to ICE."

Social workers point out that deporting juveniles for selling crack, CONTINUES ON PAGE 12 »

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"I'm hopeful the Mayor's Office will reconsider its position."

Sup. David Campos on the Sanctuary City Ordinance

ALERTS

By Steven T. Jones
and Andrew Shaw
> alerts@sfbg.com

WEDNESDAY, FEB. 11

Mission bucks

Worried about poverty and the collapsing economy? Looking for better pay equity and fuller employment? Help start a local currency and bartering network that will support your community's workers and economy in these tough times. SF Bay Area Community Exchange 7:00 p.m., free
Café La Bohème
3318 24th St. (near 24th BART)
madredecleo@yahoo.com

Consumer genotyping

Join Mildred Cho for this debate on the ethics and social implications of genetic tests. 23andMe is a controversial genomic company that gives customers information about their own genetic material. How will information about health or ancestry be protected or regulated? 6:30-8:00 p.m., members free, \$5 non-members
Exploratorium McBean Theatre
3601 Lyon, SF
www.sfdebate.org

THURSDAY, FEB. 12

Fight for Varnish

The Transbay Joint Powers Authority is evicting the gallery/bar Varnish Fine Art to make way for elements of its Transbay Terminal project, but Varnish owners Kerri Stephens and Jennifer Rogers are fighting back. You can help them by signing a petition while enjoying an extended happy hour and rocking out to *Guitar Hero*. 7-10 p.m., free
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Revolutionary feminist activism

Help fashion a vibrant, socialist feminist celebration of International Women's Day, which is coming up in March. This planning meeting will also feature a report from counter-protesters at the anti-abortion "Walk for Life" held in January. 7:00 p.m. to midnight, free
New Valencia Hall
625 Larkin, suite 202, SF



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FRIDAY, FEB. 13

No migra!

SF Copwatch says repression against the poor, people of color, and immigrants will likely increase during the coming economic depression. Copwatch is expanding to protest the ICE/Migra patrols with text bombing, teach-in events, and info material. 6:30-8 p.m., free
Redstone Bldg.
2940 16th St. suite 209, SF
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SATURDAY, FEB. 14

Repression and rebellion

Union workers supported 2008

May Day demonstrations in numbers not seen for decades. This year labor continues to partner with people of color and immigrant rights groups to protest police brutality. Join legendary UC Santa Cruz professor Angela Davis, the Rev. Cecil Williams of Glide Memorial Church, former Black Panther Richard Brown (San Francisco 8), and others in this day of organizing against police murders. Noon, free
ILWU Local 10 Hall
400 North Point (at Mason)
Near Fisherman's Wharf, SF
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TUESDAY, FEB. 17

Progressives unite

Vermont Sen. Bernie Sanders, the only progressive Independent in U.S. Congress, will join author and

activist Norman Solomon for a conversation titled "Why We Need to Unite around a Progressive Agenda." The Progressive Perspectives event, co-sponsored by groups including the Sierra Club, the SF Labor Council, and Progressive Democrats of America, is expected to sell out, so make your reservations early. 7:30 p.m., \$10-\$20 donation
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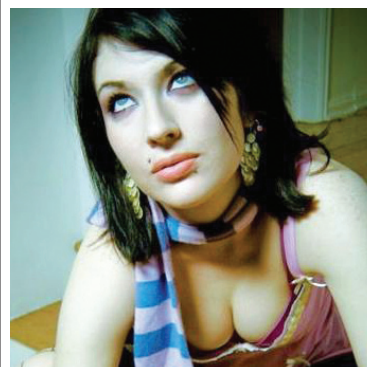
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Look of the Day, Iraqi women speak, Chinese New Year pics, hot online dads, more shopping, culture, arts, and lit news



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A 20-foot-high controversy, youth advocates up in arms over budget cuts, Ringling Bros. in court, SEIU takeover fallout

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Public safety CONT>>

rather than diverting them into rehabilitation programs, does nothing to guarantee that they won't return to sell drugs on the streets. And making the immigrant community afraid to speak to law enforcement and social workers allows gangs and bullies to act with impunity.

"This is bad policy," Trillin stated. "Forget about the rights issues. You are creating a sub class. These youths are getting deported, but they are coming back. And when they do, they don't live with their families or ask for services. They are going far underground. They can't show up at their family's home, their schools or services, or in hospitals. So the gang becomes their family, and they probably owe the gang money."

Noting that someone who is deported may have children or siblings or parents who depend on them for support, Sup. John Avalos said, "There need to be standards. The city has the capability and knows how to work this out. I think the new policy direction was a choice that was made to try and minimize impacts to the mayor's career."

But Matt Dorsey, spokesperson for the City Attorney's Office, told the *Guardian* that the Sanctuary City ordinance never did assure anyone due process. "The language actually said that protection did not apply if an individual was arrested for felony crimes," Dorsey said. "People have lost sight of the fact that the policy was adopted because of a law enforcement rationale, namely so victims of crime and those who knew what was going on at the street level wouldn't be afraid to talk to police."

Angela Chan of the Asian Law Caucus, along with the San Francisco Immigrant Rights Defense Committee, a coalition of more than 30 community groups, has sought — so far in vain — to get the city to revisit the amended policy. "The city could have reformulated its ordinance to say that we'll notify ICE if kids are found guilty, do not qualify for immigration relief, and are repeat or violent offenders," Chan said. "That's what we are pushing. We are not saying never refer youth. We are saying respect due process."

Asked if Newsom will attend a Feb. 25 town hall meeting that immigrant rights advocates have invited him to, so as to reopen the dialogue about this policy shift, mayoral spokesperson Nathan Ballard told the *Guardian*, "I can't confirm that at this time."

Sitting in Newsom's craw is the grand jury investigation that Russoniello convened last fall to investigate whether the Juvenile Probation Department violated fed-

eral law. "Ever since the City found out that the grand jury is looking into it, they brought in outside counsel and everything is in deep freeze," an insider said. "The attitude around here is, let the whole thing play out. The city is taking it seriously. But I hope it's a lot of saber rattling [by Russoniello's office]."

Dorsey told the *Guardian* that "the only reason the city knew that a grand jury had been convened was when they sent us a subpoena for our 1994 opinion on the Sanctuary City policy, a document that was actually posted online at our website. Talk about firing a shot over the bow!"

Others joke that one of the reasons why the city hired well-connected attorney Cristina Arguedas to defend the city in the grand jury investigation was the city's way of saying, "Fuck You, Russoniello!" "She is Carole Migden's partner and was on O.J. Simpson's dream team," an insider said. "She and Russoniello tangled

in screening these kids is to see if they qualify for any relief, not to deport people or cut them off from services."

Wilber's group now communicates with the Public Defender's Office instead. "Between 80 and 100 kids, maybe more, have been funneled to ICE since this new policy was adopted," Wilber said. "This is creating an under class of teens, who are marginalized, in hiding and not accessing educational and health services for fear of being stopped and arrested for no good reason, other than that their skin is brown and they look Latino".

Wilber understands that the new policy direction came from the Mayor's Office, in consultation with JPD, plus representatives from the US Attorney's office and ICE. "They bargained with them," Wilber said. "They basically said, what are you guys going to be satisfied with, and the answer was that the city should contact them about anyone who has

people have been subjected to these tactics, it's not easy to return to a situation of trust. We are sowing the seeds of revolution."

WEAKEST LINK

When Newsom tapped Republican attorney Kevin Ryan to head the Mayor's Office of Criminal Justice a year ago, the idea was that this high-profile guy might bring a coherent approach to setting public safety policy, rather than lurch from issue to issue as Newsom had.

Even City Attorney Dennis Herrera, who isn't considered close to Newsom, praised the decision in a press release: "In Kevin Ryan, Mayor Newsom has landed a stellar pick to lead the Mayor's Office of Criminal Justice. Kevin has been a distinguished jurist, an accomplished prosecutor, and a valued partner to my office in helping us develop protocols for civil gang injunctions. San Franciscans will be extremely well served by the talent and dedication he will bring to addressing some of the most important and difficult problems facing our city."

But the choice left most folks speechless, particularly given Ryan's history of prosecuting local journalists and supporting federal drug raids. Why on earth had the Democratic mayor of one of the most liberal cities in the nation hired the one and only Bush loyalist who had managed to get himself fired for being incompetent instead of being disloyal like the other fired U.S. Attorneys?

The answer, from those in the know, was that Newsom was seriously flirting with the idea of running for governor and hired Ryan to beef up his criminal justice chops. "If you are going to run for governor, you've got to get to a bunch of law and order people," one insider told us.

Ryan proceeded to upset civil libertarians with calls to actively monitor police surveillance cameras (which can only be reviewed now if a crime is reported), medical marijuana activists with recommendations to collect detailed patient information, and immigrant communities by delaying the rollout of the municipal identity card program.

"In the long run, hopefully, dissatisfaction with Ryan will grow," Assembly Member Tom Ammiano told us last year when he was a supervisor. "He could become a liability for [Newsom], and only then will Newsom fire him, because that's how he operates."

Others felt that Ryan's impact was overstated and that the city continued to have a leadership vacuum on public safety issues. "What has happened to MOCJ since Ryan took over?" one insider said. "He doesn't have much of a staff anymore. No one knows what he is doing. He does not return calls.

He has no connections. He's not performing. Everyone basically describes him with the same words — paranoid, retaliatory, and explosive — as they did during the investigation of the U.S. attorneys firing scandal."

"I've only met him three times since he took the job," Delagnes said. "I guess he takes his direction from the mayor. He's supposed to be liaison between Mayor's Office and the SFPD. When he accepted the job, I was, OK, what does that mean? He has never done anything to help or hinder us."

But it was when the sanctuary city controversy hit last fall that Ryan began to take a more active role. Sheriff's Department spokesperson Eileen Hirst recalls that "MOCJ was essentially leaderless for five years, and Ryan was brought in to create order and revitalize the office. And the first thing that really happened was the controversy over handling undocumented immigrant detainees."

One prime example of Ryan's incompetence was how it enabled Russoniello to wage his successful assault on the city's cherished sanctuary ordinance last year. Internal communications obtained by the *Guardian* through the Sunshine Ordinance show efforts by the Newsom administration to contain the political damage from reports of undocumented immigrants who escaped from city custody.

Newsom solidly supported the Sanctuary City Ordinance during his first term, as evidenced by an April 2007 e-mail that aide Wade Crowfoot sent to probation leaders asking for written Sanctuary City protocols. But these demands may have drawn unwelcome attention.

"This is what caused the firestorm regarding undocumented persons," JPD Assistant Chief Allen Nance wrote in August 2008 as he forwarded an e-mail thread that begins with Crowfoot's request.

"Agreed," replied probation chief William Sifferman. "The deniability on the part of one is not plausible."

Shortly after Ryan started his MOCJ gig, the Juvenile Probation Department reached out to him about a conflict with ICE. They asked if they could set up something with the U.S. Attorney's Office but the meeting got canceled and Ryan never rescheduled it.

Six weeks passed before the city was hit with the bombshell that another San Francisco probation officer had been intercepted at Houston Airport by ICE special agents as he escorted two minors to connecting flights to Honduras. They threatened him with arrest.

"Special Agent Mark Fluitt indicated that federal law requires that we report all undocumented, and San Francisco Juvenile Court is violating federal law," JPD's Carlos



U.S. Attorney Joseph Russoniello has been challenging San Francisco's liberal policies, but he could be replaced this year by President Barack Obama. | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

over the Barry Bonds stuff. They hate each other."

Shannon Wilber, executive director of Legal Services for Children, says Russoniello's theory seems to be that by providing any services to these people, public or private, you are somehow violating federal statutes related to harboring fugitives. "But if you were successful in making that argument, that would make child protection a crime," Wilber says, adding that her organization is happy to work with young people, but it has decided that it is not going to accept any more referrals from the Juvenile Probation Department.

"We no longer have the same agenda," Wilber said. "Our purpose

been charged and booked with a felony, and who is suspected of being undocumented."

She hopes "something shifts" with the new administration of President Barack Obama, and that there will be "enough pressure in the community to persuade the Mayor's Office to at least amend, if not eliminate, the new policy," Wilber said "The cost of what the city is doing, compared to what it did, is the flashing light that everyone should be looking at."

"It costs so much more to incarcerate kids and deport them, compared to flying them home," she explained. "And we have cast a pall over the entire immigrant community. It will be difficult to undo that. Once

Gonzalez reported. "Although I was not arrested, the threat was looming throughout the interrogation."

Asked to name the biggest factors that influenced Newsom's decision to shift policy, mayoral spokesperson Nathan Ballard cites a May 19 meeting in which Siffermann briefed the mayor about JPD's handling of undocumented felons on matters related to transportation to other countries and notification of ICE.

"That morning Mayor Newsom directed Siffermann to stop the flights immediately," Ballard told the *Guardian*. "That same morning the mayor directed Judge Kevin Ryan to gather the facts about whether JPD's notification practices were appropriate and legal. By noon, Judge Ryan had requested a meeting with ICE, the U.S. Attorney, and Chief Siffermann to discuss the issue. On May 21, that meeting occurred at 10:30 a.m. in Room 305 of City Hall."



San Francisco Police Officers Association President Gary Delagnes has been critical of the police chief, but could still serve as an obstacle to progressive reforms. | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

Ballard claims Ryan advised the mayor that some of JPD's court-sanctioned practices might be inconsistent with federal law and initiated the process of reviewing and changing the city's policies in collaboration with JPD, ICE, the U.S. Attorney, and the City Attorney.

Asked how much Ryan has influenced the city's public safety policy, Ballard replied, "He is the mayor's key public safety adviser."

Records show Ryan advising Ballard and Ginsburg to "gird your loins in the face of an August 2008 *San Francisco Chronicle* article that further attacked the city's policy. "Russoniello is quoted as saying, "This is the closest thing I have ever

seen to harboring," Ryan warned. And that set the scene for Newsom to change his position on Sanctuary City.

PUSHED OR JUMPED?

When Fong, the city's first female chief and one of the first Asian American women to lead a major metropolitan police force nationwide, announced her retirement in December, Police Commission President Theresa Sparks noted that she had brought "a sense of integrity to the department." Fellow commissioner David Onk described her as "a model public servant" and residents praised her outreach to the local Asian community.

Fong was appointed in 2004 in the aftermath of Fajitagate, a legal and political scandal that began in 2002 with a street fight involving three off-duty SFPD cops and two local residents, and ended several years

been made a long time ago."

But Newsom refused to consider replacing Fong, even as the stand began to sour his relationship with the SFPOA, which has enthusiastically supported Newsom and the mayor's candidates for other city offices.

"The day the music died," as Delagnes explains it, was in the wake of the SFPD's December 2005 Videogate scandal. Fong drew heavy fire when she supported the mayor in his conflict with officer Andrew Cohen and 21 other officers who made a videotape for a police Christmas party. Newsom angrily deemed the tape racist, sexist, and homophobic at a press conference where Fong called the incident SFPD's "darkest day."

"Heather let the mayor make her look like a fool. Who is running this department? And aren't the department's darkest days when cops die?" Delagnes said, sitting in SFPOA's Sixth Street office, where photographs and plaques commemorate officers who have died in service.

Delagnes supports the proposal to give the new chief a five-year contract, which was part of a package of police reforms recommended by a recent report that Newsom commissioned but hasn't acted on. "You don't want to feel you are working at the whim of every politician and police commission," Delagnes said. But he doubts a charter amendment is doable this time around, given that the Newsom doesn't support the idea and Fong has said she wants to retire at the end of April.

"I'd like to see a transition to a new chief on May 1," Delagnes said. "And so far, there's been no shortage of applications. Whoever that person is, whether from inside or outside [of SFPD], must be able to lead us out of the abysmally low state of morale the department is in."

Delagnes claims that police chiefs have little to do with homicide rates, and that San Francisco is way below the average compared to other cities. "But when that rate goes from 80 to 100, everyone goes crazy and blames it on the cops. None of us want to see people killed, but homicides are a reality of any big city. So what can you do to reduce them? Stop them from happening."

But critics of SFPD note that few homicide cases result in arrests, and there is a perception that officers are lazy. That view was bolstered by the case of Hugues de la Plaza, a French national who was living in San Francisco when he was stabbed to death in 2007. SFPD investigators suggested it was a suicide because the door was locked from the inside and did little to thoroughly investigate, although an investigation by the French government recently concluded that it was clearly a homicide.

Delagnes defended his colleagues, saying two of SFPD's most experienced homicide detectives handled the case and that "our guys are standing behind it."

A NEW DIRECTION?

Sparks said she didn't know Fong was planning to retire in April until 45 minutes before Chief Fong made the announcement on Newsom's December 20 Saturday morning radio show. "I think she decided it was time," Sparks told the *Guardian*. "But she's not leaving tomorrow. She's waiting so there can be an orderly transition."

By announcing she will be leaving in four months, Fong made it less likely that voters would have a chance to weigh in on the D.C.-based Police Executives Reform Forum's recommendation that the next SFPD chief be given a five-year contract.

"The mayor believes that the chief executive of a city needs to have the power to hire and fire his department heads in order to ensure accountability," Newsom's communications director Nathan Ballard told the *Guardian*.

According to the city charter, the Police Commission reviews all applications for police chief before sending three recommendations to the mayor. Newsom then either makes the final pick, or the process repeats. This is same process used to select Fong in

2004, with one crucial difference: the commission then was made up of five mayoral appointees. Today it consists of seven members, four appointed by the mayor, three by the Board of Supervisors.

Last month the commission hired Roseville-based headhunter Bob Murray and Associates to conduct the search in a joint venture with the Washington-based Police Executive Research Forum, which recently completed an organizational assessment of the SFPD. Intended to guide the SFPD over the next decade, the study recommends expanding community policies, enhancing information services, and employing Tasers to minimize the number of deadly shootings by officers.

"The mayor tends to favor the idea [of Tasers] but is concerned about what he is hearing about the BART case and wants closer scrutiny of the issue," Ballard told us last week.

Potential candidates with San Francisco experience include former SFPD deputy chief Greg Suhr, Taraval Station Captain Paul Chignell, and San Mateo's first female police chief, Susan Manheimer, who began her career with the SFPD, where her last assignment was as captain of the Tenderloin Task Force.

CONTINUES ON PAGE 14 »

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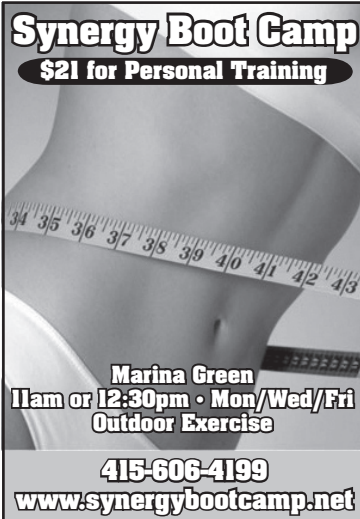
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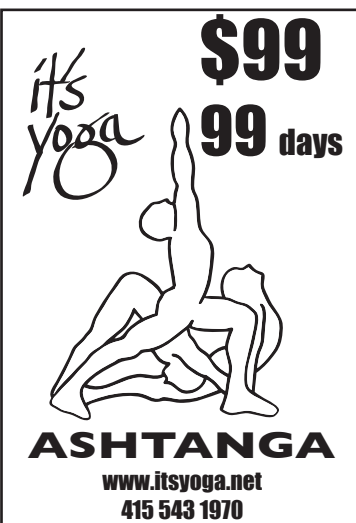
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Public safety CONT.

"It would be wildly premature to comment on the mayor's preference for police chief at this time," Ballard told the *Guardian*.

Among the rank and file, SFPD insider Greg Suhr is said to be the leading contender. "He's very politically connected, and he is Sup. Bevan Dufty's favorite," said a knowledgeable source. "The mayor would be afraid to not get someone from the SFPD rank and file."

Even if Newsom is able to find compromise with the immigrant communities and soften his tough new stance on the Sanctuary City policy, sources say he and the new chief would need to be able to stand up to SFPD hardliners who push back with arguments that deporting those arrested for felonies is how we need to get rid of criminals, reduce homicides, and stem the narcotics trade.

arrived in this country at age 14 as an undocumented immigrant from Guatemala, says he is trying to get his arms around the city's public safety strategy. "For me, the most immediate issue is the traffic stops in some of the neighborhoods, especially in the Mission and the Tenderloin," said Campos, a member of the Public Safety Committee whose next priority is revisiting the Sanctuary City Ordinance. "I'm hopeful the Mayor's Office will reconsider its position. But if not, I'm looking at what avenues the board can pursue."

"I understand there was a horrible and tragic incident," Campos added, referring to the June 22, 2008 slaying of three members of the Bologna family, for which Edwin Ramos, who had cycled in and out of the city's juvenile justice system and is an alleged member of the notoriously violent MS-13 gang, charged with murder for shooting with an AK-47 assault weapon. "But I think it is bad to make public



Mayor Gavin Newsom's top crime advisor, Kevin Ryan, has been criticized as a conservative Republican ideologue, but records and interviews show he hasn't been very engaged or effective.

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

"The police will say, you have very dangerous and violent potential felons preying on other immigrants in the Mission and beyond," one source told us. "They would say [that] these are the people who are dying. So if you are going to try and take away our tools — including referring youth to ICE on booking — then we will fight and keep on doing it."

While that attitude is understandable from the strictly law and order perspective, is this the public safety policy San Francisco residents really want? And is it a decision based on sound policy and principles, or merely political expediency?

Sup. David Campos, who

policy based on one incident like that. To me, the focus should be, how do we get violent crime down and how do we deal with homicides?"

Campos believes Ryan has side-tracked the administration with conservative hot-button issues like giving municipal ID cards to undocumented residents, installing more crime cameras, and cracking down on the cannabis clubs. "I'm trying to understand the role of the Mayor's Office of Criminal Justice," Campos said, raising the possibility that it might be eliminated as part of current efforts to close a large budget deficit. "In tough times, can we afford to have them?"

The change in Washington could

also counter San Francisco's move to the right. Federal authorities, swamped by claims of economic fraud and Ponzi schemes, might lose interest in punishing San Francisco for its Sanctuary City-related activities now that President Barack Obama has vowed to address immigration reform, saying he wants to help "12 million people step out of the shadows."

"It's hard to believe that there isn't going to be some kind of change," another criminal justice community source told us. "A lot of this is Joe Russoniello's thing. Sanctuary City ordinances and policies have been a target of his for years."

Rumors swirled last week that Russoniello might have already received his marching orders when Sen. Barbara Boxer announced her judicial nomination committees, which make recommendations to Obama for U.S. District Court judges, attorneys, and marshals.

Boxer will likely be responsible for any vacancies in the northern and southern districts, while Feinstein, who is socially friendly with the Russoniello family, will take charge of the central and eastern districts. Criminal justice noted that Arguedas, who San Francisco hired to defend itself against Russoniello's grand jury investigation, is on Boxer's Northern District nomination committee.

Boxer spokesperson Natalie Ravitz told the *Guardian* she was not going to comment on the protocol or process for handling a possible vacancy. "What I can tell you is that Sen. Boxer is accepting applications for the position of U.S. Attorney for the Southern District (San Diego), a position that is considered vacant," Ravitz told us. "Sen. Feinstein is handling the vacancy for the U.S. Attorney for the Eastern District. Beyond that I am not going to comment. If you have further questions, I suggest you call the Department of Justice press office."

DOJ referred us to the White House, where a spokesperson did not reply before press time. Meanwhile Russoniello has been publicly making the case for why he should stay, telling *The Recorder* legal newspaper in SF that morale in the U.S. Attorney's San Francisco office is much improved, with fewer lawyers choosing to leave since he took over from Ryan.

That's small consolation, given widespread press reports that Ryan had destroyed morale in the office with leadership that was incompetent, paranoid, and fueled by conservative ideological crusades. Now the question is whether a city whose criminal justice approach has been dictated by Ryan, Fong, and Newsom — none of whom would speak directly to the *Guardian* for this story — can also be reformed. **SFBG**

Biodiesel's leaps

By Melody Parker
> news@sfbg.com

GREEN CITY Biofuels, which decrease reliance on polluting and planet-cooking fossil fuels, made a couple of big advances in San Francisco in recent weeks.

Michele Swingers and Robin Gold seized the key market by opening Dogpatch Biofuels Station on Pennsylvania and 22nd streets. The youthful partners say it's the only station in San Francisco selling B100, or fuel made from 100 percent organic matter. San Francisco Petroleum finishes a distant second by selling B20, which is 20 percent biodiesel blended with 80 percent petroleum diesel.

The independent owners of Dogpatch Biofuels take the extra green step by trying to tap production sources that are as local as possible. "We should always be striving for a comprehensive picture of the resources that go into the production and transport of fuel," Swingers said. "We believe that locally sourced biodiesel from recycled oil is a far cry from corn-based ethanol. Further, we believe it's a sustainable diesel alternative utilizing a waste product."

Dogpatch gets its biodiesel from as far away as Bently Fuels in Reno, Nevada, which blends fuel from recycled components, such as used vegetable oil from restaurants. Many biofuel manufacturers here on the West Coast buy virgin oil from the Midwest because it's pretty cheap. But buying virgin oil for biofuel can increase the demand for its edible sources, like soybean and rapeseed crops, and drive up the cost of food. Now think about transporting millions of barrels of biofuel by fossil fuel-powered truck across the country. It seems wasteful, defeating the benefits of sustainable fuel.

San Francisco's municipal fleet is a prime culprit of unsustainable sustainability practices: it buys soybean oil from the Midwest to power its trucks and Muni buses. Karri Ving, Biofuel Program Coordinator for the San Francisco Public Utilities Commission, said that the city's current system is better than using petroleum diesel from Iraq, but that it could be even more efficient.

Fortunately, Mayor Gavin Newsom just announced the launch of a new project that will take "brown grease" from sewers and turn it into a renewable biofuel for the city fleet. "Turning waste generated

by local restaurants and other businesses into a sustainable fuel source is yet another major step in reaching our goals of carbon neutrality for city government by 2020," Newsom said.

He also touted the city's progress toward other environmental goals, including zero-emission public transit by 2020, a 75 percent recycling rate by 2010, and zero waste by 2020.

"We are not going to be growing soybeans in San Francisco, so why not take this grease and make it into something usable and renewable, for that matter," Ving said.

The Environmental Protection Agency and the California Energy Commission awarded the city \$1.2 million in grants for the project. The SFPUC will provide a solid model for other cities looking to adopt similar programs and even show them how to save a buck in the process. For example, by putting the biodiesel processor at the site of the Oceanside Wastewater Treatment Plant, the city repurposes property it already owns. Grease already gets stuck inside the plant's "grease trap," racking up \$3.5 million every year in cleanup costs. The new project will potentially save hundreds of thousands of dollars per year.

"The overall goal is for the wastewater division of the PUC to help the city gain fuel independence to import less diesel and export less grease to surrounding cities," Ving said. "Millions of pounds of rancid material is exported out of the city, making a case for environmental injustice." San Francisco's brown grease is exported to East Bay landfills, which are often sited in areas with high minority populations. The Oceanside brown-grease project is supposed to be up and running by November.

"So if we can turn that tarlike bunker fuel into a clean-burning biofuel made from restaurant waste, it's a win on a number of levels," Ving said. "The only downside is that we should have been doing this 50 years ago, but now we're in a situation where we recognize the global and health issues, and we have a solution that we really want to get moving on."

The fight against local and global climate change is on. With small- and large-scale infrastructure falling into place, the biofuels movement in San Francisco is gathering momentum. **SFBG**

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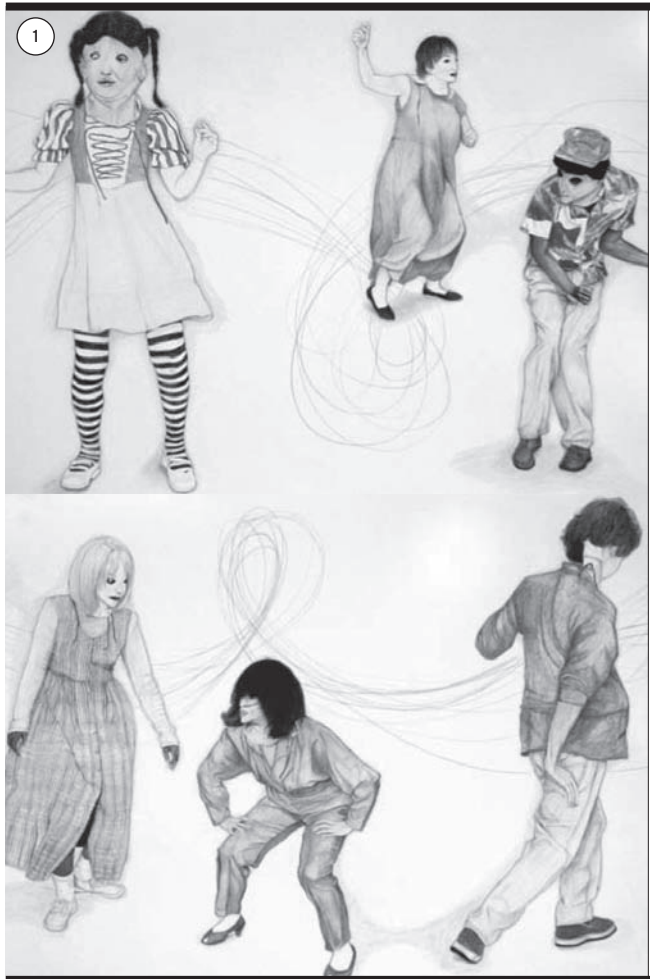
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SECA

By Johnny Ray Huston
> johnny@sfbg.com

The biennial SECA Awards always showcase a varied group of individual artists, but the latest winners are the strongest in some time. Visual art is but one element of Trevor Paglen's investigative work — he has a new book about the Pentagon out this month. The graphically inclined Tauba Auerbach also recently published a tome, one that explores black and white with op art intensity. Jordan Kantor's Gerhard Richter-influenced images dive deep enough to discover new blues. Yet the timeliest of the foursome might be Desirée Holman, whose Huxtable family mask play in *The Magic Window* prefigured the Obama nation.

Thurs/12 through May 10
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www.sfmoma.org

WEDNESDAY

FEB. 11

EVENT/FILM

"Lost Landscapes III: Film Fragments of San Francisco"
Rick Prelinger is a cultural gold miner. He's been digging up film footage for years and piecing it into puzzles. "You begin to see that people were geeks about recording the world around them," he says, when asked about viewing the past through the eyes of others. His newest presentation of lost treasures depicts the 1939 Golden Gate International Exposition — in which San Francisco's two famous bridges were unveiled to the world — as well as effervescent glimpses of early Barbary Coast nightlife. Though he may be an archive wizard, Prelinger needs help from attendees to identify some settings, so let loose your inner San Franciscophile. (L.C. Mason)

7:30–11:30 p.m., free
CounterPULSE
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

THURSDAY

FEB. 12

EVENT

BYOA: Bring Your Own Art
In the Fillmore, they're known simply as "the Twins." The ever-stylish duo Melonie and Mellora Green have been doing their damn thing in my neck of the hoods for years now. Their monthly BYOA: Bring Your Own Art event allows artists to showcase work, mingle, make plans, and use an open mic to speak about what they do and who they are looking to collaborate with on future projects. The theme of this month's event, hosted by Mandeep Sethi, is "Blood, Sweat and Tears (What's Your Recipe for Success?)." Featured artists Fluffy Jo, Anthony Stimola, and Steven Javiel bring the visuals, and Mighty Delrox, Tyler Stanley, and Josh Healy bring the spoken word. (D. Scot Miller)

7–10 p.m., \$2–\$5
Candy Bar
1335 Fulton, SF
(415) 673-7078
www.infin8sync.com

COMEDY

Charlie Murphy

Cocaine is a hell of a drug. While his little brother served time as the biggest movie star on the planet, Charlie Murphy spent the better part of the 1980s railing blow, karate kicking Rick James, and getting his ass kicked in hoops by Prince and the Revolution. His star started rising when he was cast in Dave Chappelle's iconic *Chappelle's Show*, playing unforgettable characters like Tyree, the horny ex-con on *The Mad Real World*, and Buc Nasty, the razor-tongued, feather-wearing Player Hater of the Year nominee. However, he didn't become a household name until the second season's back-to-back episodes of "Charlie Murphy's True Hollywood Stories." On stage, he is comfortable, confident, and almost as funny as his younger brother's relationship with Scary Spice. (Daniel N. Alvarez)

8 p.m. (continues through Sun/15), \$27.50–\$32.50
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
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VISUAL ART

"Spiraling Echoes: A Sound Sculpture for the Rotunda of City Hall"

The SF Arts Commission Gallery has put some cool visual stuff on display in the past. Its latest endeavor is an audio adventure. The Spiraling Echoes sound sculpture — to be blessed by Mayor Gavin Newsom himself — was conceived by sound art pioneer Bill Fontana, who translates the architectural components of the City Hall's grand rotunda into a sonic experience. Using echolocation, the installation plays its soundtrack off of the rotunda's surfaces, creating the effect within the sculpture's name. Visitors will hear the city's illustrious history in the form of song snippets, famous speeches, and animal chatter from events past and present. (Danica Li)

5:30–7:30 p.m. (continues through May 8), free
City Hall
1 Dr. Carlton B. Goodlett Place, SF
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www.sfacgallery.org

FILM

Richard Widmark Double Feature: *Kiss of Death* and *Pickup on South Street*

That Richard Widmark was exclusively an actor does nothing to diminish his standing as one of film noir's essential auteurs. It's a cliché to say that a great actor steals scenes, but rarely does that seem so true as with Widmark, who could dismantle a phony movie with a single savage stare. He died last March, a great blow to Manny Farber's termite tradition of acting. Whereas the earlier generation of gangster stars charmed with cagey insouciance, Widmark's sociopaths careen between curdled laughter, irrational malice, and tormented cowardice. His characters are unpredictable, even, it seems, to themselves. (Max Goldberg)

3:30 and 7 p.m. (*Kiss of Death*); 1:35, 5:15, and 9 p.m. (*Pickup on South Street*), \$7–\$9.50
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FILM

Nothing But a Man
I hadn't heard of *Nothing But a Man* until a few days ago, the kind of thing that makes me wonder about U.S. film history and its gatekeepers. The A.N.S.W.E.R. Coalition is presenting a screening of Michael Roemer's acclaimed yet obscure 1964 movie, which could be a vérité link between Kent Mackenzie's recently rediscovered 1961 *The Exiles* and the undersung late-1970s works of L.A. School directors such as Charles Burnett. Set in Birmingham, Ala., it tells a story about romantic and economic unions. The singer Abbey Lincoln is one of the leads, and the soundtrack — which includes Mary Wells, the Miracles, the Marvellettes, and Stevie Wonder — must have influenced Burnett's 1977 *Killer of Sheep*. **(Huston)**

7:30 p.m., \$6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

FRIDAY
FEB. 13

THEATER

The Maids
Jean Genet has gotten a bum rap. Sure, he was a thief, unrepentant whore, and serial betrayer, but who isn't? His books created a template that was lauded by the Black Panthers, but his plays truly embodied his philosophy. Exit Theater's production of *The Maids* could start a resurgence of Genet on San Francisco stages. Two maids, Solange and Claire, love and hate their mistress. When she is away, they act out their fantasy of revenge. Things take a deliciously wicked turn, of course Can a production of *The Blacks* be far behind? **(Miller)**

8 p.m (continues Fri–Sat through Feb. 21), \$15–\$21
Exit Stage Left
156 Eddy, SF
(415) 673-7311
www.theexit.org

EVENT

California International Antiquarian Book Fair
In this week's installment of



"The Economy's Tanking, but You Gotta Spend When You Gotta Spend," the world's largest rare book fair is coming to SF. If there's a deficit of vintage children's books, exquisite first editions, or ever-elusive incunabula — that's book-ese for volumes printed before 1501 — in your life, this fair's for you. More than 240 rare booksellers are set to converge. While most purchases will likely come at astronomical costs, experienced scrap yard hunters with expensive tastes report that rooting around a little might just help you turn up some unexpectedly affordable treasures. **(Li)**

4–9 p.m. (continues through Sun/15), \$10–\$15
Concourse Exhibition Center
635 Eighth St., SF
(415) 962-2500
www.sfbookfair.com

SATURDAY
FEB. 14

MUSIC

Irma Thomas
It was exciting to watch Aretha at the inauguration, but it's

Sure, he was a thief, unrepentant whore, and serial betrayer, but who isn't?

even more thrilling to discover that one of the greatest voices of soul is visiting a SF club. For four-plus decades, New Orleans soul queen Irma Thomas has been singing with warmth, strength, and conviction. It should be a crime that she's only scored one Top 40 hit in all this time, but we know that true soul transcends pop charts, and she's the real deal. When she sings "Ruler Of My Heart," "I Count The Tears," "I Done Got Over," and "Two Winters Long," hearts will be aching. **(Irwin Swirnoff)**

8 and 10 p.m. (also Sun/15, 7 and 9 p.m.), \$30
Yoshi's SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

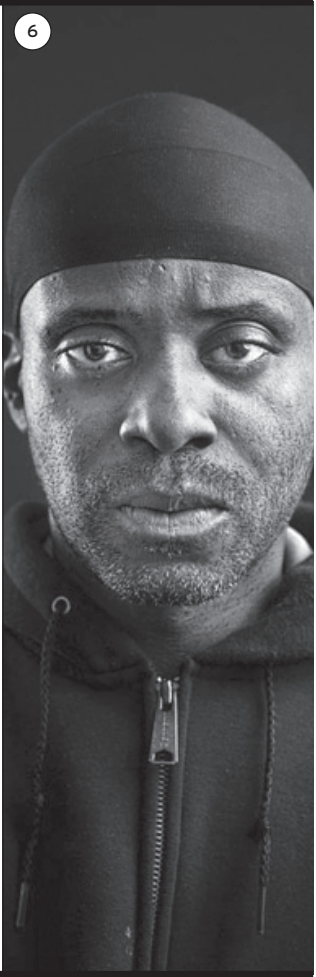
VISUAL ART

"Museum of Broken Relationships"
Underpants? An ex-axe? Fuzzy pink handcuffs from Zagreb, Croatia? While some of the arti-

facts on display at the Museum of Broken Relationships have us tearily dabbing our eyes with a lacy handkerchief, others aren't so lovey-dovey, ooey-gooey, or even easily understandable. There's a bowl, a packet of dirt, and a prosthetic knee. But it's all a form of heartbreak therapy, and if the installation's flocks of visitors are any sign, it just might be working. After staging a successful first exhibition in Croatia, the museum — composed of dozens of anonymously donated objects from spurned lovers of every inclination and nationality — is on a world tour. It touches down in SF on V-Day. What perfect timing. **(Li)**

7–10 p.m. (continues through Feb. 28), \$3–\$20 suggested donation
Root Division
3175 17th St., SF
(415) 863-7668
www.brokenships.com

CONTINUES ON PAGE 18 »



(1) Desirée Holman's *Dancers Dancing in Their Own Digital Ectoplasmic Cocoons 1 and 3* (see "SECA"); (2) Don Caballero (see Sun/15); *Underpants, from the Museum of Broken Relationships* (see Sat/14); (4) Charlie Murphy making the gas face (see Thurs/12); (5) signed print of front panel of Richard W. Chopping's dust jacket for *Thunderball* (see Fri/13); (6) Juan Atkins (see Sat/14)

DESIRÉE HOLMAN DRAWINGS COURTESY OF THE ARTIST AND SILVERMAN GALLERY; DON CABALLERO PHOTO BY MATT DAYAK

ybca
PERFORMANCE 08_09

PHOTO: SAKAE OGUMA, KASUJI SATO

"Filled with inventiveness... beautiful, breathtaking."
—Wendy Perron,
Dance Magazine

PAPPA TARAHUMARA // SHIP IN A VIEW
Thu, Feb 19–Sat, Feb 21, 8 pm // Novellus Theater at YBCA
\$30 Regular, \$25 Mem/Snr/Stu/Tea



FILM/VIDEO

IMPORT EXPORT by Ulrich Seidl Thu, Feb 12–Sat, Feb 14, 7:30 pm

With its explicit webcam sex scenes, gang-infested Vienna shopping malls and desolate communist-era housing blocks, Austrian director Ulrich Seidl's latest provocation turns his unblinking eye on the emotional wastelands of central Europe. This scandalous film is a dual-narrative study of a Ukrainian nurse and an Austrian security guard finding work in each other's countries. The director's eye for the grotesque makes him a kind of Diane Arbus of world cinema. (2007, 135 min, 35mm)



TIX/INFO: 415.978.ARTS OR WWW.YBCA.ORG

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Richard Widmark in an infamous scene from *Kiss of Death* (see Thurs/12); an analog TV, sniff (see Tues/17)



PICKS CONT. >>

MUSIC

Juan Atkins

King of, Queen of: these titles are tossed around too often to describe artists, but when you actually help coin a musical term, you deserve to be called the godfather of your respective genre, as is the case with Juan Atkins. Disembodied, cold darkness is a good descriptor for his techno sound, a subconscious response to post-industrialism, which the Detroit native understands first hand. Making music that conveys abandonment amid the dehumanizing machinery of a desolate city, Atkins has been respected as a DJ and innovator since the early 1980s. Ironically, the omnipresent auto industry that produced Atkins' still-contemporary sound has since virtually collapsed. Ahead of its time, Atkins' 1982 release as Cybotron "Cosmic Car" still sends chills up my spine. Through all the darkness, there are glimpses of future beauty in this music, like a flower in the crack of the asphalt. (**Andre Torrez**)

With Dam Funk, Hottub, Pickpocket, BT Magnum, and Kelley B.
10 p.m., \$12
Paradise Lounge
1501 Folsom, SF
(415) 252-5018
www.paradisesf.com

SUNDAY FEB. 15

MUSIC

Don Caballero

You know the Pittsburgh pachyderms of post-rock in Don Caballero are feeling their Steelers champeen pride: the muscular instrumental steez and uncompromising vision of their recordings give off the musky, are-you-ready-for-some-football scent of proggy, black-T-shirted machismo and stern-faced chop-shop virtuosity. Why isn't the Don the sound of the NFL? Thanks to its fingerprint-unique playing and wrench-tossing time signatures, the band has blown the minds of Meshuggah and Marnie Stern and launched a grillion math rockers (though it loathes the label). Now whittled down to a trio composed of original drum maniac Damon Che Fitzgerald and

newer members Gene Doyle on guitar and Jason Jouver on bass, the group might have finally found its, er, voice with the vocals-dappled *Punkgasm* (Relapse, 2008). (**Kimberly Chun**)

With sBach and DD/MM/YYYY
9 p.m., \$12–\$14
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com

TUESDAY FEB. 17

EVENT

Funeral for Analog TV: Wake, Dirge, Eulogy, and Snowcrash
Philo T. Farnsworth, inventor of the first electronic television, might cry into his celestial bowl of Cheerios up in heaven come June 12, when the death knell for analog TV rings out across the land. Digital takes over (cue *Jaws* theme) on that fateful day, but some folks won't be letting analog go quietly. They're staging a funeral for the medium Feb. 17, the originally scheduled point of no return, preferring to bury the corpse

while it's still fresh. Technology pundit Paul Saffo will salute analog's sordid history, followed by dirges performed by Author and Punisher, and a pirate broadcast eulogy courtesy of Bruce Sterling. But it won't be all doom and gloom: between trips to the open bar, attendees can help stack a monument of donated analog TV sets and antennae in homage to the end of this technological era. (**Mason**)

7–10 p.m., free
Berkeley Art Museum
2621 Durant, Berk.
(415) 561-6582
www.bampfa.berkeley.edu

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Jane "In Vain" Winkelman

TITLE *The Morgue — Welcome* (1996, 16 by 20 inches, acrylic on arches paper)

STORY "The constant violence, chaos, stress, rootlessness, illness, death that folks under poverty endure 24/7 ... the fact that chronic crisis is the nightmare that is our life ... and instead of society lightening this barrage for us, it seems that public policies blame the victim and heap even greater sadistic mockery our way, not helping but actually creating even greater torturous injuries ... like sending the menial low-paying jobs to even lower-earning workers across this cesspool planet ... or giving the super mega-millionaires and billionaires even bigger bonuses while we struggle to stay alive."

WEB www.janeinvainwinkelman.blogspot.com

Splitting heirs

SILENT FILMS Horror movies have never been more plentiful or popular than they are now — which says more about the times we live in than there's room to discuss here — yet in film's first decades they barely made an appearance. The early 20th-century rush to modernity, particularly in the U.S., made anything that smacked of superstition seem childish, silly, even distasteful; the simple life of yore, with all its greater hardships, was still too fresh to invite nostalgia. Not until the one-two punch of Universal's *Dracula* and *Frankenstein* (both 1931) did the genre flourish, and for years afterward many quasi-horror films ended with protracted, often ludicrous explanations as to how their supernatural events were faked by ingenious criminals or undercover detectives.

The template for all subsequent "old dark house" chillers — including James Whale's 1932 *The Old Dark House* — was provided by Paul Leni's 1927 hit, *The Cat and the Canary*, which the Silent Film Festival screens this Saturday at the Castro. Based on a popular stage play by San Francisco-born John Willard, this was the first of at least six versions to date. All were horror comedies, both exploiting and sending up the hoary conceit of greedy heirs gathered in a creepy mansion for the reading of a vengeful late relative's will.

In Leni's take, they're estranged relatives drawn to the "grotesque mansion of an eccentric millionaire" 20 years after his demise. In life, he'd imagined them as giant black cats clawing at him; in death, he designates the youngest and most distant niece (Laura La Plante) as sole recipient of his fortune. There's a catch, of course: the dough goes elsewhere if she's proven — or driven — mad during a long night bedeviled by



Don't go in the house! *The Cat and the Canary* proffers silent thrills.

escaped lunatics, fanged fiends, secret passageways, and so forth.

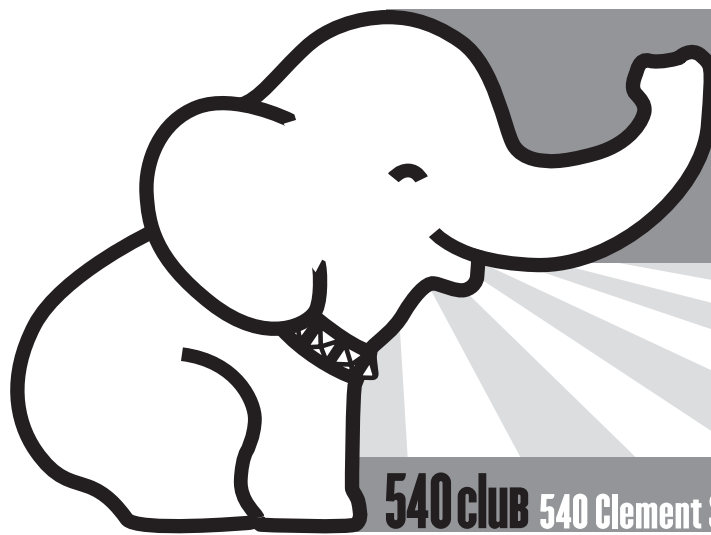
A German art director who'd directed the Expressionist horror classic *Waxworks* (1924), Leni arrived in Hollywood with a Universal contract and a wealth of visual imagination. *Cat* remains goofy gothic fun, from ill-named housekeeper Mammy Pleasant to animated intertitles that "shudder" with fright. Beyond Murnau's own rapturous *Sunrise* (1927), the day's other features are slapstick gems: vintage Buster Keaton outing *Our Hospitality* (1923) and *A Kiss from Mary Pickford* (1927), a vehicle for equally beloved Russian comic Igor Ilyinsky utilizing footage of the Soviet Union visit that "America's Sweetheart" and Douglas Fairbanks made in 1926. **(Dennis Harvey)**

SAN FRANCISCO SILENT FILM FESTIVAL'S WINTER EVENT

Sat/14, noon, \$14–\$17 (four-movie pass, \$52)
Castro Theatre
429 Castro, SF
www.silentfilm.org

THE MIX

- (1) Fucked Up and Jello Biafra sing "Blitzkrieg Bop," Independent
- (2) Cheese Puffs rock "Baby Got Back" at LoveBomb, Mighty
- (3) Pierre Bastien, *Les premieres machines 1968–1988* (Gazul)
- (4) Meshuggah and Cynic, Slim's
- (5) *Coraline* in 3-D



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music

All aboard the Orient express? Niyaz, left, tantalizes with electronic and acoustic sounds propelled by Sufi poetry. Elsewhere Music Tapes' Julian Koster, center, unleashes his mighty, massive metronome, and Yo Majesty, right, swans into 103 Harriet. Make way for the queens!

NIYAZ PHOTO BY AUSTIN YOUNG; YO MAJESTY PHOTO BY SETH WALKER



Iran here

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER One can tumble into the disconnect between the reactionary brou-haha last year regarding then-candidate Barack Obama's proposed engagement with Iran, and the reality, as Iranian-born, Indian-raised vocalist Azam Ali knows it.



"I always tell my American friends, 'People love America so much in Iran, you wouldn't be able to pay for a meal — they love Americans that much,'" says the Niyaz frontperson by phone from Los Angeles, where she lives with her husband and bandmate Loga Ramin Torkian and their year-old son Iman Ali. We talk days before Vice President Joe Biden proffers an olive branch to Tehran during the Munich Security Conference. "The one thing that the majority of Americans should realize is that the *only* country where people are pro-U.S.A. in the Middle East is Iran. The government, of course, is something very different."

"I hope this administration will start some kind of dialogue with the government of Iran," she adds. "It's really unfortunate that my country is where it is. I'd like to see it flourish and become a part of the world."

Springing from the ashes of Ali's old band Vas and Torkian's former ensemble

Axiom of Choice, Niyaz is doing its part in bringing together a few seemingly divergent communities: fans of electronica awash with Eastern beats, trance heads, and listeners of traditional Persian, Indian, and Turkish sounds. Their most recent double album, *Nine Heavens* (Six Degrees, 2008) is the ideal musical unifier for all those parties. One disc unfurls nine electronic originals ornamented with Sufi poetry in Farsi, Urdu, and Turkish, including several by 13th-century mystic and poet Amir Khosrau Dehlavi — who's credited with inventing the Qawwali and, like Ali, was born in Persia and raised in India — and renditions of Persian and Turkish folk songs. The second, my favorite, delivers acoustic versions of the first disc's tracks — cons away from the ecstatic pop of Googoo, but as lush and appealing as the recordings by influential '80s world-music crossover stars like Najma.

For her part, Ali clearly opens the emotional floodgates on numbers like "Tamana" — something to anticipate when she performs with her multi-instrumentalist husband, oud virtuoso Naser Musa and tabla player Salar Nader at Palace of Fine Arts Feb. 13.

It's a talent she may not have been able to offer to her native country — "women are not allowed to perform there," she demurs — though Niyaz has played in Dubai and Turkey, where Ali and Torkian plan to relocate soon, and it's made her popular with soundtrack composers looking for a sonic dose of the so-called Orient. Ali has sung on scores for films

like *The Matrix: Revolutions* (2003) and TV shows such as *Alias* — all of which was accomplished without an agent.

"You really can't support yourself doing the music we do," she confesses. "You don't do world music for money. I've been fortunate. I'm not proud of all the projects I've worked on, but it has worked for me, though I don't get to express myself doing that work. For the most part [clients] want the flavor — they don't want something that is culturally specific. What a lot of Eastern music brings is just that kind of emotional intensity, that depth, they're looking for."

Instead she looks to Niyaz for that artistic fulfillment. "We work totally backwards from people who do most electronic records," she explains. They record all their acoustic elements, then deliver the tracks to producer-collaborator Carmen Rizzo (Coldplay). "Sometimes we're not able to incorporate all the acoustic elements because there's not enough sonic space for them." The group realized halfway through the making of *Nine Heavens* that they had a rich acoustic album as well as an electronic one. "A lot of times when you add electronics it seems like you're trying to mask something that's not there," says Ali. "But this reveals us." **SFBG**

NIYAZ

Fri/13, 8 p.m., \$27–\$53
 Palace of Fine Arts Theatre
 3301 Lyon, SF
www.radiojavan.com/NIYAZ

SPECIAL FX**MASTER MUSICIANS OF JAJOUKA**

Brian Jones imbued the maestros with rock 'n' roll glamour, but it was the mesmerizing music that made an impact on figures like Ornette Coleman and William S. Burroughs. *Live Volume 1* (Jajouka) ushers in the forthcoming films *The Hand of Fatima* and *Boujeloud* on the music, the musicians, and their influence. Wed/11–Thurs/12, 8 and 10 p.m., \$30–\$35. Yoshi's, 1330 Fillmore, SF. www.yoshis.com. Also Sat/14, 2 p.m., free. Amoeba Music, 1855 Haight, SF. www.amoeba.com

NOFX

Party with them, punkers, in honor of the SF band's 25th anniversary. The problem: getting into these sold-out blowouts. Wed/11, 8 p.m., \$23. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com; Fri/13, 8 p.m., \$22.50. Fillmore, 1805 Geary, SF. www.livenation.com; Sat/14, 8 p.m., \$22. Parkside, 1600 17th St., SF. www.

theeparkside.com; Sun/15, 8 p.m., \$23. Slim's, 333 11th St., SF. www.slims-sf.com

THE WHORESHOES

The Bay's honky-tonk and old-time honeys bring out the uke and spoons for the SF Bluegrass and Old-Time Festival. Thurs/12, 9 p.m., \$12–\$14. Café Du Nord, 170 Market, SF. www.cafedunord.com

YO MAJESTY

"Kryptonite Pussy," anyone? Giving that electro a good hard God-fearing, out, and feminist twist, Shunda K and Jwl B will accept your tributes now. Fri/13, 10 p.m., see Web site for price. 103 Harriet, SF. www.hacksawent.com

THE MUSIC TAPES

A haunted symphony comprising singing saw, old-time banjo, magic tape organ, euphonium, and an NBA-size metronome materializes on *Music Tapes for Clouds and Tornadoes* (Merge). Tues/17, 9 p.m., \$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

The color purp

East Oakland veteran G-Stack paints the town

By Garrett Caples
> a&cletters@sfbg.com

G-Stack and Dotrix4000 of the Mekanix arrive for our interview clad in Oakland's signature purple. The color looms large among the town's dread-locked youth, owing to the purple weed so popular here: in local slang, assorted leafy greens become "grapes," and references to "Urkel" proliferate for rhyming purposes. Forget Dipset's Harlem and OutKast's Atlanta — Oakland is Purple City. And although a non-smoker, G-Stack is its mayor.

As half of the Delinquents — with partner V-White — Stack went purple early, putting out the 2003 mixtape *The Purple Project* (Dank or Die). For his solo career, Stack has plunged deeper into the hue with his new persona, Purple Mane. A pot-dealing, wisecracking superhero, Purple Mane has documented his adventures on five discs for Stack's 4TheStreets label: *Welcome to Purple City* (2007), *Tha Color Purple* (2007), *George W. Kush* (2007), *My Purple Chronicles* (2008), and *Abraham Reekin* (2008). These have been among the hottest recent

albums in the Bay — no small feat for a rapper whose career began with the Delinquents in 1992.

"I'm trying to stay in this game," Stack says. "I'm a mistake or two away from cats being like, 'I don't want to fuck with this dude.' You can't think, 'I've been doing this so long — I'm great.'"

Such realism is rare in the hyperbolic rap world, but Stack prides himself on being real. To invent Purple Mane, moreover, Stack acknowledges inspiration from Mac Dre, who released his own presidential-themed *Ronald Dregan* (Thizz) shortly before his 2004 murder.

"Dre was dropping numerous records and started coming with characters," recalls Stack. "I'm not trying to finish where he left off, but he was onto something. Without seeming like I'm biting, I'm doing me." This strategy allows the MC to incorporate humor into his music without sacrificing gangsta rap cred.

"Everyone knows I crack lots of jokes," he says, "but I don't want cats to think I'm a joker. I'm everything I say I am. What we did with Purple Mane was come with my funny side."

If Stack speaks as "we," it's to



Purple prince: G-Stack, left, enters swinging a new persona, Purple Mane, and new album, *Dr. Purp Thumb*, right. | G-STACK PHOTO BY GARRETT CAPLES

credit the role of his team in building his buzz. Besides *Chronicles*, a solo EP, his compilation-style purple projects have featured key collaborators like Deev da Greed, R&B songstress Naté, and producers Mike D, Quinteis, and the Mekanix. Among these, Dotrix4000 deserves special mention. Largely unheralded, he's played a vital role in recent Bay rap, having a huge hand in the careers of popular post-hyphy acts J-Stalin and Eddi Projex. Stack's success makes Dot three for three.

"Dot convinced me to go solo,"

Stack says. "V-White wasn't ready for another Delinquents album, and Dot was in my ear, 'You got fans out there.

Why don't you do something?'"

In the process of helping to develop the Purple Mane persona, Dot's been all over Stack's releases, adding a beat here, a hook there, even demonstrating hitherto hidden rap talents. In the ultimate Bay accomplishment, he ghostwrote Too \$hort's hook on "Purple City," among a handful of prior tracks resurfacing on Stack's latest, *Dr. Purp Thumb*, which is due Feb. 17 from SMC.

A full-blown national release, *Purp* ups the ante: it's true to the Bay yet expands into more commercial fare and even includes love songs such as "Me N My Chick," an unusually emotional display of passion. "Talk

of the Town," with Deev and Stalin, is probably the funkier groove from this region in years, while Stack's humor is evident in tracks like "I Fell in Love Wit a Hoe," a sort of AA meeting for gangstas tasting the infidelity they usually dole out. There's plenty of Purple Mane, but *Purp* showcases unmediated G-Stack as well.

"I gave them more of me than before," he says. "It's more Stack meets Purple Mane than Purple Mane meets Stack. You can see how they come together." **SFBG**

www.myspace.com/4thestreets

FIRESTARTERS: MUTANT DANCE MET NO-WAVE NOISE IN THE HANDS OF TOY KILLERS

"I've always been a serious musician," says drummer and multi-instrumentalist M.E. Miller, "so I hate to be thought of as some fool who just created havoc."

Miller's old band the Toy Killers created plenty of havoc with their music, as showcased on the recent CD retrospective *The Unlistenable Years* (ugEXPLODE), which draws on live and studio recordings from their early 1980s peak.

Co-founded by Miller and fellow percussionist Charles K. Noyes in 1979, the Toy Killers created a squirming, clattering din that encompassed no-wave noise, free improv, and even the mutant dance music of downtown New York City peers like Material and the Golden Palominos. Their shifting lineup included such future avant-garde all-stars as John Zorn, Bill Laswell, and Elliott Sharp, as well as a post-DNA Arto Lindsay on guitar and vocals. But fairly or not, the Toy Killers were as notorious for their confrontational live performances as they were for their music. Miller was responsible for many of their live antics, which included a penchant for setting things on fire and igniting M-80s, dynamite, and other explosives.

There's a Zen-like calm to the way Miller describes people's reactions to his group's brand of "anti-performance art." Asked how the outfit's (literally) fiery performances went over with their Lower East Side audiences, Miller, speaking over the phone from his home in Alameda, flatly responds, "Not well." He recounts one gig at Soundscape in which audience members set up a barricade of chairs to separate themselves from the band.

Then there was an incident that took place at the Kitchen during an Elliot Sharp concert. "He just said, 'At one point, Miller, I'm gonna turn to you, and you just make somethin' happen,'" the drummer recalls. "So I just made an incendiary go from the drums

PHOTO BY JEFFERY CROSS



straight up about six to eight feet. It just went 'fa-foom,' and I got all burned." The house lights came on, and the show was over.

"I think I probably pissed a lot of people off, but it was ... purely for amusement. It was funny," he summarizes. Miraculously, no one, apart from Miller, was ever injured at the Toy Killers' shows, and they never burned any venues down — an achievement that prospective show bookers might keep in mind.

The Unlistenable Years won't cause your CD player to burst into flames, and there's undoubtedly a visual element that's lacking on some of the live recordings. But for the most part, the music holds up on its own, conveying a sense of near chaos that's in keeping with their reputation as a live entity. In fact, ugEXPLODE label head and Oakland resident Weasel Walter didn't know a thing about the band when he first encountered them in the late '80s via *Speed Trials* (Homestead), a 1983 compilation that highlighted the band alongside Sonic Youth, Swans, Lydia Lunch, and the early Beastie Boys, who once opened for the Toy Killers.

The Toy Killers' contribution, "Victimless Crime," caught

Walter's attention due to Noyes' peculiar style of drumming. "I was really into free jazz drums and stuff like that," Walter said by phone. "But he seemed to approach drumming from a point of total disruption.... It's like the Shaggs or something." (On his bandmate's unique drumming style, Miller marvels, "It sounds like there is a rationale, but I've never been able to figure it out.... You either have to be incredibly bright or severely retarded to play like that.")

Walter filed away the band name in the back of his mind for nearly two decades. Miller, meanwhile, had been off the radar for years: it turns out he'd been playing in a wedding band since moving back to the Bay Area in the early '90s — he grew up in Sunnyvale and later attended UC Santa Cruz — before finally connecting with fellow Bay Area improvisers like Henry Kaiser and ROVA's Larry Ochs a few years ago. When Walter found out, he sought out Miller and persuaded him to hand over all the old tapes he could get his hands on so he could put together their long-overdue "debut" — some three decades after their first live shows.

Not content to stop there, the group — or at least a new incarnation of it — is working on a new album that showcases founders Miller and Noyes along with newcomers Kaiser, Walter, and others. They plan on unveiling a new live Toy Killers later this year, although the elusive Noyes, who still lives on the East Coast, probably won't be involved. Still, Walter is excited at the chance to work with these battle-scarred veterans. "I feel like part of my job is to encourage these older guys to not be in the middle and not hold back," he says. "People who have counted these guys out for one reason or another are not gonna be able to count them out at all." **(Will York)**

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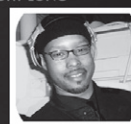
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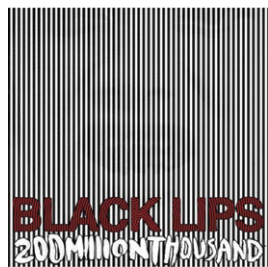


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grooves



BLACK LIPS
200 Million Thousand
(Vice)

On 2007's *Good Bad Not Evil* (Vice), the Black Lips seemed to rein in their ragged loudness without abandoning their ramshackle gutter-punk energy. The result was smart yet loose songs and inspired primitive art. But with *200 Million Thousand*, the band has returned to its old tricks.

The recording is dark and ominous, full of gutty howls and snarling provocations. "Trapped in the Basement" approximates the mordant balladry of the Animals. Disturbingly, "Big Black Baby Jesus of Today" invokes the "black buck" myth of legendary fighters such as Jack Johnson. Throughout, Cole Alexander and Jared Swilley's vocals sound sloppy and offhand, and the minimalist, fuzzy production makes them nearly intelligible. All you can hear are the repetitive chants on "Let It Grow" and "Again and Again." Near the end of the disc, they offer an expletive-laden rant, "I Saw God," that has all the ugly and disingenuous beauty of a drug-induced spiritual awakening.

200 Million Thousand aspires to the poetry of fight songs. The group even unfurls a drunken rap on "The Drop I Hold," nodding to the trap rap of their native Atlanta while capturing none of that genre's Horatio Alger-like optimism or tuggish grace. But it's not clear who the Black Lips are fighting against — a country in moral and economic shambles or, less nobly, the ennui stemming from the tedium of a predictable rock 'n' roll lifestyle. **(Mosi Reeves)**

BLACK LIPS
April 30, 9 p.m., \$15
Great American Music Hall
859 O'Farrell, SF
www.gamh.com



M. WARD
Hold Time
(Merge)

Welcome back, ladies and gentlemen, to M. Ward's antiquarian echo-chamber of delights. Over the course of five solo albums, the Portland, Ore., sonic alchemist has cast countless reverb-swaddled, old-time radio-evoking spells, mixing slow-drawled whispers and Depression-era folk stylings into a dreamlike dust haze. The concept of time tends to get stuck in the sweet molasses of Ward's unhurried murmur, so the question is unanswerable: is this music a scrambled transmission from the past, or a ghostly report from the future? Either way, it's captivating — and *Hold Time* provides many more no-fixed-decade incantations from his sepia-tinted otherworld.

Still, Ward's latest might be the most overtly poppy of his career — perhaps a reflection of last year's winsome Brill Building/country-politan-flavored collaboration with actress Zooey Deschanel. She and Him. Deschanel guests on a bells-and-timpani shimmy-take of Buddy Holly's "Rave On," as well as on the handclap-powered guitar-slink of the vaguely T.Rex-y "Never Had Nobody Like You." Lucinda Williams' cameo on a slide-guitar remake of Don Gibson's "Oh Lonesome Me" finds devastating synergy in the pairing of Ward's high and clear tremble and his guest's scorched delivery. Everything comes to a head, however, with "Blake's View," in which the vocalist meditates on mortality — "death is just a door / You'll be reunited on the other side" — over the most gorgeously uncomplicated of constructions. **(Todd Lavoie)**

M. WARD
Mar. 5, 8 p.m., \$29.50
Palace of Fine Arts
3301 Lyon, SF
www.anotherplanetent.com



EVIL NINE
They Live!
(Marine Parade)

If Evil Nine's 2004 debut, *You Can Be Special Too* (Marine Parade), found the duo mixing drum 'n' bass breaks, grimy hip-hop, and pop with innovative results, then *They Live!* finds them putting on a freaky electro-rock horror show. A few of the numbers hint at their earlier incarnation: "Behemoth" stomps hard with bombastic drums before opening up with light, flickering melodies, as if reaching the summit. On "All the Cash," El-P paints his Brooklyn as a borough fraught with danger as loud synth noises buzz and cut around him. It's a vivid, human performance that only highlights the metronomic tracks surrounding it.

In some ways, *They Live!* is a logical progression from the pop-baiting tactics of Evil Nine's surprisingly popular (at least in its native U.K.) debut. It embraces a post-Justice world with aspirations toward rock stardom of the 30H3 variety. It probably bangs hard in a huge superclub when you have a \$12 plastic cup of watered-down cranberry vodka in your hand and some cutie dressed in black giving you the evil eye. But on a home stereo it sounds grindingly repetitive. Good ideas — from the pseudo-goth guitar launching "Set It Off" to the zombified stomp that opens "Luke Goss" — are subsequently mashed into oblivion like a tenderized slab of beef. But *They Live* has a few pleasures — David Autokratz delivers a nice croon on "The Wait" — that make the bloody electro-rock agony more tolerable. **(Reeves)**

EVIL NINE
With James Lavelle, Motion Potion, Eric Sharp, Captain Kirk, and Nisus
Fri/13, 10 p.m., \$15
Mighty
119 Utah, SF
www.mighty119.com

IRAN Dissolver (Narnack)

There's an echo of Blur's "Song No. 2" in the whooping chorus of *Dissolver*'s first track, "I Can See the Future." Iran's press release may refer to this Brooklyn quartet — which includes TV on the Radio's Kyp Malone as well as Mendoza Line and Grand Mal members — as "experimental noise-popsters," but it isn't until the halfway point that "Digital Clock and Phone" gives credence to the "noise" bit of the formulation. Overall, the album feels less like a band following in the footsteps of Deerhunter's *Microcastle* (Kranky, 2008), which communicated the visceral nature of the alt-rock radio's early days, than a group independently arriving at a similar conclusion. *Dissolver* is a good enough to make us remember fly-by-night hits like Wax's "Southern California" defined an aesthetic that privileged meaty hooks and lyrics trading in both bitterness and self-awareness. But if the '90s vogue offered here is neither as buried nor apparent as it is with an outfit like Abe Vigoda, neither is it as pithy as it is on Liars' 2007 self-titled Mute LP. **(Brandon Bussolini)**

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tradition have made him one of the classiest stars of salsa, which is why he's known as "the Gentleman of Salsa." If you don't know his music, this is definitely a great way to find out.

Lily Allen *It's Not Me, It's You*

EMI

12.99

This is pure pop heaven. Allen's sophomore effort somehow ranges from tango-ish accordion to country guitar licks to ABBA-ish dancefloor commotion, rolling it all into a blissful pure pop extravaganza, laced with some venomous lyrics that work surprisingly well with the boppy sounds. And of course she covers a Britney Spears song. How cool is that?



Darkane *Demonic Art*

Nuclear Blast America

11.99

Featuring former members of Arch Enemy, Darkane's new disc ranges from symphonic melody to old-school thrash. They sound pretty fucking mad. Surprisingly, the

melding of melodic metal to punchy speed is seamless. Swedish metal takes another turn.

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JUDGEMENT DAY • THE FEDERALISTS

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BOB MOULD AND RICH MOREL

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THURS. FEB. 19 • DOORS 8 / SHOW 9 • \$18 ADV. / \$21 DOOR

SOJA • RESINATION

FRI. FEB. 20 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR

ANDRE WILLIAMS
THE FLASH EXPRESS
THE SERMON
DJ SHANE WHITE (RIP OFFS/VATICANS)

SAT. FEB. 21 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR

ANNUALS
JESSICA LEA MAYFIELD
WHAT LAURA SAYS

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DOORS 7 / SHOW 8 • \$15 ADV. / \$16 DOOR

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WED. FEB. 11 NOFX SOLD OUT — THANK YOU!

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DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR

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WITH FULL BAND
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NICK GRAVENITES,
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Final Shows!
**The 10th Annual San Francisco
Bluegrass & Old-Time Festival**



LAURIE & KATHY
LEWIS KALLICK

together

Fri. Feb. 13, 7:30PM
**LAURIE LEWIS
& KATHY KALLICK -Together**

Two Bay Area Bluegrass greats perform with their own bands and together. **Multi Grammy-winner, Laurie Lewis** was the first female bluegrass star born outside the music's native southland. She is a pivotal figure in transforming the genre from a regional to an international musical language and was twice honored as "**Female Vocalist of the Year**" by the International Bluegrass Music Association. Tonight she is joined by ace mandolinist-singer **Tom Rozum** and their smokin' band.

Kathy Kallick co-founded (with Laurie Lewis) the internationally-acclaimed band, **Good Ol' Persons** in 1975. She went on to release 14 albums, tour the world, receive a "**Lifetime Achievement Award**" from the California Bluegrass Association and won a Grammy and two International Bluegrass Musician Awards.

\$20adv/\$22door



Sat. Feb. 14, 7:30PM
**The DEL WILLIAMS BAND, BLUE
& LONESOME, Homespun Rowdy**

The final night of the SF Bluegrass & Old-Time Festival features guitarist/vocalist **Del Williams**, son of the late, legendary **Vern Williams**. Del spent three decades in his father's band honing his craft; mixing vocal power and an unabashed worship for the melody with a deep feeling for an honest song. Joining him is fellow **Vern Williams Band** alum **Danny Van Meter** (Sally's brother) who combines a big voice with his Monroe-style mandolin, **Paul Lee** (fiddle, vocals), **Billy Moore** (banjo, vocals) and **James Judd** (bass). **Blue & Lonesome** features **Ed Neff**, **Mike Wilhoite**, **Larry Cohea**, **Paul Shelasky** and **Jeff King**, five of today's top traditional players. **Homespun Rowdy** is a young, high energy, traditional bluegrass band, delivering powerful raw harmonies and dynamic picking around a single microphone.


\$18adv/\$20door

Tickets for these shows are also available online at www.sfbbluegrass.org (in addition to our other outlets).

For information call (415) 454-5238 or www.noevalleymusicseries.com.
To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

MUSIC

Too much is never enough. Clockwise, from top left: Aly and Fila trance yo' mummy, the Academy of Sciences gets batty, Bass Camp's logo brings the cute, and Tenderlions stalk the plain.



Low camp

By Marke B.
 › superego@sfbg.com

SUPER EGO Is there any phrase lamer than “the future of dance music”? Every time I hear it, I flash unflatteringly back to the tagline for some horrid 2k5 Dutch hardcore trance Internet station: “The future of dance music ... pzew! pzew! ... is *now* — on Osterpoopen Trance-Radiogesckmacken Internet Stream-Schmeitz!” Apologies, poi-twirling Netherlands, but I do.

Future bass, a.k.a. lazer bass, a.k.a. turbocrunk, has willingly been saddled with the “future” burden — but if you haven’t hitched your hover-wagon to its woofer-cracking, hip-hop-deconstructing bleeps from the Death Star, you may really need to. Laptop dubstep, future bass’s quaalude cousin, turned its back on hip-hop when Burial drowned Todd Edwards’ clunky house beats and got moody with the two-step diva samples in 2k7. Future bass ups the tempo and reinjects blingy rhymes, but runs them

THE ID LIST

“NIGHTLIFE”

Proof of intelligent nightlife in the universe? The brand-spankin' new Cal Academy of Sciences gets batty every Thursday evening with primo local DJs in a laid back atmosphere, paired with informal talks with the biggest scientific brains out there. First up on Thurs/12: Darwin gets OMmed, with OM Records' DJ Fluid and J-Boogie, plus renowned natural historian Keith Thompson. Smart! Thurs/12, 6–10 p.m., \$10. California Academy of Sciences, 55 Music Concourse Dr., SF. www.calacademy.org/nightlife

ALY AND FILA

If trance should come from anywhere, it should be Egypt — where they used to fatten you up with honey before they ate you. Cairo's Aly and Fila, current princes of that most globalized, if not diversified, dance genre, will satisfy any cravings for the blam-blam, plink-plink-plink, blam-blam — and should be worth braving the usual weekend 1015 crowd for. SF's Taj leads up. Fri/13, 10 p. m.–4 a.m., \$20. 1015 Folsom, SF. www.1015.com, www.alvandfilla.com

MY BOOTY VALENTINE

OK, new nightlife rule: after this party, anything with the word "booty" in it gets gacked. But — and this is a big but — I'll make this one exception, if only because Miami's DJ Craze, despite his Kanye associations, kicks serious cheek with his three-time World DJ Championship skills. Vinyl's got back. Sat/14, 10 p.m., \$10–\$15. 330 Ritch, SF. www.330Ritch.com, www.hacksawent.com

SOLO

“This Valentine’s Day, use those tears for lube” reads the tagline to this Homocich and Herrera Brothers succor for lonely alternaqueer boys. How could I improve upon that, except to tell you that DJ Jason Kendig will unleash some erotic disco at new hotspot Triple Crown. Bring your own towel. Sat/14, 10 p.m., \$5. Triple Crown, 1760 Market, SF. www.triplecrownsf.com, www.homocich.com

UNICRONS

Is electro dead? Maybe, but let's raid its grave. New local electro label Unicrons, of the energetic Work parties, still generates neon hearts from a spark. Its launch party includes superstar signa-

through the Ableton Moebius strip — so much so that San Francisco's own Lazer Sword can flip Lil' Flip's "I'm a Balla" chorus into an Obama chant.

Until last month, alas, there'd been no regular party here to reap the baby genre. And with the general disarray of hip-hop nightlife, you'd think any sound that twists together T-Pain and Flying Lotus would be bong hits to those exhausted by the hip-pop vs. indie rap divide. *Tired*. Welcome, then, Bass Camp, a third-Thursday monthly at 111 Minna, brought to us by ArtNowSF's Joseph Gross, Mochipet from Daly City Records, Josh Pollack of Euphonic Conceptions, and indie promoter Aaron Ketry. Although future bass is the highlight, this cluster of ravenous-eared rumblers, along with residents like Quitter, Shane King, MC Buddy LeRoy, and the totally crushable Epcot and Salva, just want to slap up SF's low-end. Because, as the old saw goes, "Where's the fookin' *bass*!?!?" The next Bass Camp on Feb. 19 takes a metal-crunk-mashup turn with Ludachrist, Kill the Noise, and Hookerz and Blow. **SFBG**

BASS CAMP every third Thursdays, 9 p.m., \$10. 111 Minna, SF. www.111minnagallery.com

tories Futuristic Prince, Media, and my current fave raves the Tenderlions, whose "In Addition" track makes me believe in life everlasting. Feb. 21, 9 p.m., \$8. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

BALKAN MARDI GRAS

Wow, I'm totally not going to even touch on the similarities between the Balkans and New Orleans' Ninth Ward — except to say they both sure know how to party, and there are usually a lot of tubas involved. The outrageous Kafana Balkan crew team up with puff-cheeked Brasi Menazeri to celebrate Fat Tuesday. With woozy Roman stomps and hyperkinetic reeling. Feb. 24, 8 p.m., \$10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com. www.myspace.com/kafanabalkan

MORE AT SFBG.COM

Noise blog: An interview with Bass Camp's Aaron Ketry and more nightlife events



Valentine's Day Music

» PREVIEW There couldn't be a more disaster-prone pairing than Friday the 13th and Valentine's Day, but if the Black Valentine's Masquerade on Feb. 13 at Mighty has anything to do with it, everything's going to go horribly, horribly right. UK electro weirdo James Lavelle of UNKLE and DJ duo Evil 9 are slated to kick off a party that includes shambling zombies, friendly demonic folk, blasts of electro-metal, and horror-movie synths. To be sure, it's a costume party, so try to remember that the ghouls and ghosties aren't actually anything more than people in disguise.

John Cameron Mitchell, director of *Shortbus* (2006) and *Hedwig and the Angry Inch* (2001), which he also wrote and starred in, proposes to tip off V-day with nothing less than a showcase on the origin of Love — or so the name of his gig and film screening would have you believe. Mitchell's set to belt out a few numbers live onstage at the landmark Victoria Theatre, then screen his cult hits Feb. 13–15. The show also promises an exclusive director's commentary on the goings-on behind the scenes, plus a slew of titillating readings on sex, love, and romance.

If a more traditional concert is more to your taste, minus drippy musings on the perfume of roses and a huddle of cooing lovebirds, consider the Valentine's Day punk rock soiree at Hemlock Tavern. The defiant lo-fi anarchists of Hunx and his Punx — a side project of Gravy Train!!!! keyboardist/vocalist Hunx — will bring their take on distorted garage rock to the fore, just as V-day winds down. Pitiless amounts of noise, anyone? **(Danica Li)**

BLACK VALENTINE'S MASQUERADE Fri/13, 10 p.m., \$15. Mighty, 119 Utah, SF.

(415) 626-7001, www.mighty119.com. John Cameron Mitchell and *Hedwig and the Angry Inch* Sat/14, 7:30 p.m., and Sun/15, 8 p.m., and *Shortbus* Fri/13, 8 p.m., and Sat/14, 11 p.m., \$25. Victoria Theatre, 2961 16th St., SF. (415) 863-7576, www.victoriatheatre.org. Hunx and his Punx with Dreamdate and Shannon and the Clams Sat/14, 9:30 p.m., \$7. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 11

ROCK/BLUES/HIP-HOP

» Greg Dulli and Mark Lanegan, Happy Chichester Independent. 8pm, \$20.
Earl Thomas Unplugged Biscuits and Blues. 8pm, \$16.

Isabellas, Cash Pony, Never Knows Best Bottom of the Hill. 9pm, \$8.
Madison Parkway, Pine and Battery, Picture Atlantic Café du Nord. 9:30pm, \$10.
NOFX, Smoke or Fire, Singularity Great American Music Hall. 8pm, sold out.
Or, the Whale, Band of Annuals, Leslie and the Badgers Hotel Utah. 9pm, \$12.
Society of Rockets, Mount Vicious, Control-R, DJs Ted and Missy Elbo Room. 9pm, \$6.

BAY AREA

» Boiling Suns, Bored and Ashamed Uptown. 9pm, free.
Mikie Lee and Amber Beckett's. 10pm, free.

CONTINUES ON PAGE 26 »

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THURSDAY FEBRUARY 19TH 8PM | \$10
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THE CATHOLIC COMB
PLEASE DO NOT FIGHT, THE BLANK SLATES & SENTINEL

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POP ROCKS

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(OF THE METERS)
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2/25: SFTV UNPLUGGED XI
2/26: THE HOLY KISS
2/27: BRASS MENAZERI
2/28: STUNG (POLICE TRIBUTE)
3/05: SEX TYPE THING (90S COVERS)
3/07: PAT DINIZIO (OF THE SMITHEREENS)
3/08: MARCY PLAYGROUND
3/12: VON IVA & SEMI PRECIOUS WEAPONS
3/17: ZOO STATION (U2 TRIBUTE)
3/20: NOTORIOUS
3/27: SCISSORS FOR LEFTY
3/28: EVOLUTION (JOURNEY TRIBUTE)
5/05: IAN McLAGAN & THE BUMP BAND
5/22: CULANN'S HOUNDS
5/28: VAST

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An Evening with...
GREG DULLI & MARK LANEGAN
WED FEB 11th
HAPPY CHICHESTER
doors 7:30 \$20

BILL KREUTZMANN
OF THE GRATEFUL DEAD
FEAT. SCOTT MURAWSKI (MAX CREEK) AND OTEIL BURBRIDGE (ALLMAN BROTHERS)
FRI FEB 13th
doors 8:30 \$25

ivan neville's DUMPSTAPHUNK
SAT FEB 14th
TIM REYNOLDS & TH3
doors 8:30 \$22

DON CABALLERO
SUN FEB 15th
doors 8:30 \$12 ADV \$14 DOOR

MONDAY MOVIE
DOUBLE FEATURE
IRON MAN 5pm
THE DARK KNIGHT 7:30 pm
MON FEB 16th
doors 4:30 FREE 2 DRINK MIN

Lisa Hannigan
gavin glass
TUE FEB 17th
doors 7:30 \$15

WED 2.18/ DOORS 7:30PM/ \$15
BLUE RODEO
TIM EASTON
FRI 2.20/ DOORS 8:30PM/ \$15
BEN TAYLOR
EOIN HARRINGTON
ALBUM RELEASE SHOW
SCHUYLER FISK
SAT 2.21/ DOORS 8:30PM/ \$20
DONAVON FRANKENREITER
GARY JULES
SUN 2.22/ DOORS 7:30PM/ \$15
URSULA RUCKER
TUE 2.24/ DOORS 8:30PM/ \$15 ADV \$20 DOOR
SUNSET PROMOTIONS PRESENTS
S.F. MARDI GRAS BALL
THE BRASS MAFIA
EXTRA ACTION MARCHING BAND
MOTION POTION

WED 2.25/ DOORS 7:30PM/ \$15
NOISE POP 2009
FRENCH KICKS
THE BROKEN WEST • HERE HERE • FUNERAL PARTY
SAT 2.28/ DOORS 7:30PM/ \$15
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A.C. NEWMAN
DENT MAY & HIS MAGNIFICENT UKULELE
DEVON WILLIAMS
TUE 3.3 & WED 3.4/ DOORS 7:30PM/ \$25
ZZGOR PRESENTS
MUMIY TROLL
RUSSIAN SOLUTION (3.3)
BOCTOK-ZAPAD (3.4)
THU 3.5/ DOORS 8:30PM/ \$20
FUJIYA & MIYAGI
POP LEVI • PROJECT JENNY, PROJECT JAN
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Coors LIGHT

WED/11

CONT>>

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, \$10.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Rags Tuttle and Alejandro.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Master Musicians of Jajouka with Bachir Attar Yoshi's San Francisco. 8 and 10pm, \$30-35.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
"Meridian Music: Composers in Performance" Meridian Gallery, 535 Powell;

(415) 398-7229. 7:30pm, \$10.
Karen Segal Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Big Trio Anna's Jazz Island. 8pm, \$10.
Dhafer Youssef Acoustic Quartet Yoshi's. 8 and 10pm, \$10-16.

FOLK/WORLD/COUNTRY

Emith Climate Theater, 285 Ninth St; (415) 263-0830. 8pm, \$7-15.
Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Montana Slim String Band, Bluegrass Revolution, Deciders Plough and Stars. 9pm.

BAY AREA

Avance Shattuck Down Low. 8pm, \$10.
Balkan folkdance Ashkenaz. 8pm, \$7.
James King Band, Dark Hollow Freight and Salvage. 8pm, \$19.50.
Whiskey Brothers Albatross. 9pm, free.

DANCE CLUBS

Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.
Funkraiser #2 Rickshaw Stop. 7:30pm, \$10-25. Nappy G, Pleasuremaker and Senor Oz, and Be Brown spin at this fundraiser to send physical therapists to the Democratic Republic of the Congo to help victims of warfare.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Showtime Club Six. 9pm, \$5. Hip hop and rap with DJs G-Que and Shea.
Sick Moves Presents Madrone. 9pm, free. Funk, hip-hop, 80s, and reggae with DJs Sneak-E-Pete, Chardmo, and Chilipino.

THURSDAY 12

ROCK/BLUES/HIP-HOP

Agent Orange Red Devil Lounge. 8pm, \$15.
Back 40 Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm.
Shane Dwight Biscuits and Blues. 8pm, \$16.
Freeks, Sassy!!!, Hot Lunch Bottom of the Hill. 9pm, \$10.

Gourds, Patrick Sweany Slim's. 8pm, \$15.
Mint Condition Jack Adams Hall, Cesar Chavez Student Center, San Francisco State University, 1600 Holloway; (415) 338-2442. 7pm, \$20.
Tempo No Tempo, Hawnya Troof, Ghosts on Tape Hemlock. 9pm, \$6.

BAY AREA

Courtney Nicole Creation Beckett's. 10pm, free.
Hookslide Little Fox. 8pm, \$14.
Kneel, Loretta Lynch Uptown. 8pm, \$15. Benefit for North Oakland Community Charter School.

JAZZ/NEW MUSIC

Michel Doneda and Fred Frith Swissnex San Francisco, 730 Montgomery; (415) 871-9992.

AMOEBa music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome! Check Amoeba.com for complete listings...

Q SAN FRANCISCO:

SATURDAY • FEBRUARY 14 • 2PM
THE MASTER MUSICIANS OF JAJOUKA

This Moroccan group was introduced to the western world on *Brian Jones Presents the Pipes of Pan At Jajouka*, released in 1969. Their music soon captivated a generation & led to seminal recordings with Omette Coleman & The Rolling Stones. *Live Volume 1* is their first release in eight years. Don't miss this amazing show!

Q BERKELEY:

FRIDAY • FEBRUARY 20 • 6PM
AUDRYE SESSIONS

This Oakland quartet's much-anticipated self-titled debut album is packed with propulsive rock songs & gentle, stripped-down tunes. *Audrye Sessions* releases on 2/17!

SPECIAL EVENT!

FAT TUESDAY AT AMOEBa SF
 February 24, 3pm - 6pm

3pm - 6pm: dancing with DJs Vinnie & Shona's Dad.
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THE FREEEKS SASSY!!! HOT LUNCH THU FEB 12 DOOR 8:30 \$10 age: 21+

THE AIRBORNE TOXIC EVENT THE HENRY CLAY PEOPLE RADEMACHER FRI FEB 13 DOOR 8:30 \$12 age: ALL

THE APPLESEED CAST THE UNION TRADE AUDIO OUT SEND SAT FEB 14 DOOR 8:30 \$12 age: ALL

KAJILLION DISASTROID CLOAK WHEEL MON FEB 16 DOOR 8:30 \$8 age: 18+

THE MUSIC TAPES NANA GRIZOL (from Athens, Georgia) BRIAN DEWAN multimedia artist TUE FEB 17 DOOR 8:30 \$12 age: ALL

THE DRUMS • FOOT VILLAGE T.I.T.S. • Casy And Brian AUDRYE SESSIONS THU 2/19 As Tall As Lions • The Soft White Sixties

SCISSORS FOR LEFTY FRI 2/20 The Vox Jaguars • Room For A Ghost

MURDER BY DEATH SAT 2/21 The Builders And The Butchers • Fake Problems

MICHAEL ZAPRUVER • TIM WILLIAMS SUN 2/22 Mist And Mast • Jon Bernson

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 8PM-Midnight (Cover TBC)
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 RSVP at UCSFguestlist@gmail.com

SUNDAY the 15TH
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MONDAY the 16TH: Closed

TUESDAY the 17TH: Closed
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WEDNESDAY, MARCH 25
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8pm, \$20.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.**"Full Moon Concert Series: Quickening Moon"** Luggage Store Gallery, 1007 Market; www.luggagestoregallery.com. 8pm, \$6-10.**"Johnny Foley's Mad Pianos"** Johnny Foley's. 9pm, free. With Rags Tuttle and Alejandro.**Master Musicians of Jajouka with Bachir Attar** Yoshi's San Francisco. 8 and 10pm, \$30-35.**Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.**Stompy Jones** Top of the Mark. 7:30pm, \$10.**BAY AREA****Blue Sky Band** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.**Jacob Fred Jazz Odyssey** Yoshi's. 8 and 10pm, \$10-16.**Elaine Lucia Quintet** Anna's Jazz Island. 8pm, \$10.**FOLK/WORLD/COUNTRY****Evil Diane, Oaktown Ridge** Atlas Café. 8pm, free.**Locura, Soljibe** Amnesia. 9pm, \$8-10.**Tipsy House** Plough and Stars. 9pm.**Whoreshoes, Burning Embers, Forty-Nine Special** Café du Nord. 9pm, \$14.**BAY AREA****Dynamic** La Peña. 8pm, \$5.**Foghorn Duo, Bill Evans and Megan Lynch, Eric and Suzy Thompson** Starry Plough. 9pm, \$10.**Mike Skinner and the Final Touch Band** Ashkenaz. 8pm, \$10.**DANCE CLUBS****Afrolicious** Elbo Room. 10pm, \$6. DJs**Pleasuremaker and Señor Oz**, with guests J Elrod and B Lee, spin Afrobeat, Tropicália, electro, samba, and funk.**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.**Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin funk, soul, reggae, hip-hop, and break beats.**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.**Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.**Shindig 69** Rickshaw Stop. 8:30pm, \$10. DJs Cali Kid and Sergio Iglesias spin at this 60s celebration, featuring live performances by the Devil-Ettes, Kitten on the Keys, Kiki Bomb, and more. Proceeds benefit the Keep A Breast Foundation.**Soniq** Madrone. 9pm, free. Cutting-edge global beats with Jef Stott.**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.**FRIDAY 13****ROCK/BLUES/HIP-HOP****Airborne Toxic Event, Henry Clay People, Rademacher** Bottom of the Hill. 9pm, sold out.**Eric McFadden Trio, New Up, Garrin Benfield** Café du Nord. 9:30pm, \$12.**Leslie Gore** Yoshi's San Francisco. 8 and 10pm, \$35.**Hundred Days, Overview, Judgement Day, Federalists** Slim's. 8:30pm, \$13.**Bill Kreutzmann with Oteil Burbrige and Scott Murawski** Independent. 9pm, \$25.**Matt Masih Band, Andrew Heringer Band** Grant and Green. 9pm, free.**NOFX** Fillmore. 8pm, sold out.**Pine and Battery, Mike Gibbons** Red Devil Lounge. 8pm, \$15. "Save the Sweetwater" benefit.**Rabbies, Aerosols, Anderson Congress** Hemlock. 9pm, \$6.**EC Scott** Biscuits and Blues. 8 and 10pm, \$20.

CONTINUES ON PAGE 28 >>

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FRI/13
ROCK/BLUES/HIP-HOP
CONT>>

Tainted Love Bimbo's 365 Club. 9pm, \$23.
Verbal Abuse, Bar Feeders, TV Evangelists, Ebonics, Seduce the Dead Thee Parkside. 9pm, \$7.

BAY AREA
Will Downing, Gerald Albright Fox Theater. 8pm, \$39.50-49.50.
Floating Corpses, Headless Lizzy and Her Icebox Pussy Stork Club. 9pm, \$5. "Death Rock Dive Bar" event also features artists Veilchen Chrx and Miss Jaidian, and DJs Mina and Death Boy.
Pride and Joy Little Fox. 9pm, \$20.
Soul Broker, Curmudgeon, Scurvy Bastards,

Bütcher Oakland Metro, 630 Third Ave, Oakl; www.oaklandmetro.org. 9pm, \$10.
Tim Reynolds and TR3 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20.
ZME Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zema, Alejandro, and JC.
Niyaz Palace of Fine Arts, 3301 Lyon; (415) 567-6642. 8pm, \$27-53.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Lavay Smith Chez Spencer, 82 14th St; (415) 864-2191. 9:30pm, free.

BAY AREA
Alter Ego: The Anton Schwartz Trio Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$10.
Pete Escovedo and family Yoshi's. 8 and 10pm, \$30.
Cathi Walkup and Her Trio Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

Laurie Lewis and Kathy Kallick Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 7:30pm, \$22.
Juana Molina Great American Music Hall. 9pm, \$16.
Roadoilers, Harmon's Peak, Wronglers

Plough and Stars. 9pm.
Rupa and the April Fishes Red Poppy Art House. 8 and 9:30pm, \$15-20.

BAY AREA
Renee Asteria Blakes. 10pm, \$10.
CV Dub Jupiter. 8pm.
Tracy Grammer Freight and Salvage. 8pm, \$19.50.
Betsy Rose and Jennifer Berezan First Congregational Church of Berkeley, 2345 Channing, Berk; www.betsyrosemusic.org. 7:15pm \$15.20.
Tito y Su Son de Cuba La Peña. 9pm, \$12.
Cliff Wagner and the Old Number 7, Earl Brothers, Ida Viper Starry Plough. 9pm, \$10.
Wayne Wallace and His Latin Funk Ensemble Mill Valley Masonic, 19 Corte Madera, Mill Valley; (415) 389-5022.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party with resident DJ Joseph Lee and guest DJ Stephanie Phillips.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Big Fatty Mardi Gras Party Mission Rock Café. 10pm, !5. With Papa Mali and Delta Nove.
Black Valentine Masquerade Mighty. 10pm. With Evil Nine, James LaVelle, and more.
Blow Up Rickshaw Stop. 10pm, \$10. Electro-disco-noir with DJ Jeffrodisiac.
Fo' Sho! Fridays Madrone. 10pm, \$5. DJs Kung Fu Chris, MAKossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.

CONTINUES ON PAGE 31 >>

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THU 2/12 **DJ SNACKFIGHT - NATURAL SELECTION** 10PM
FRI 2/13 **DJ RAMROD** 10PM
SAT 2/14 **A VALENTINES EVENING W/ DJ MISS MILLIONS AND VISA V BEHIND THE BAR**
SUN 2/15 **DJ SQUID, DJ TOE KNEE AND DJ LOLA** 8PM
MON 2/16 **DJ YUEL BE SORRY** 10PM
TUE 2/17 **ALCOHOLOCAUST W/ WHATSHISFUCK, GUISEPPI RUINER AND DJ DENIM YETI** 9PM
WED 2/18 **DJ CIRCLEJERK** 10PM

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FEB 12 Cougar Valentine Mixer, Emeryville
FEB 13 Valentine Art & Wine Tasting, San Francisco
FEB 13 Young Single Professionals Valentine Party, Palo Alto
FEB 14 Meet Your Valentine Convention, San Francisco
FEB 15 Presidents Holiday Dance, San Carlos
FEB 20 Pre-Oscars Singles Ball, Mountain View
FEB 21 Art & Wine Tasting Party & Tour, San Rafael
FEB 23 MidLife Singles Mixer, San Francisco
FEB 24 Finding a Lasting Relationship Seminar, Santa Rosa
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THU FEB. 12 OPEN 2PM	USF LAW SCHOOL FUNCTION
FRI FEB. 13 OPEN 1PM	ZOO STATION u2 covers \$10
SAT FEB. 14 OPEN 12PM	THE DEVIL SAID MAYBE
SUN FEB. 15 OPEN 10AM	KAMI NIXON SKIDDY KNICKERS 7:30pm
MON FEB. 16 OPEN 1PM	MELVIN RUDDY LANGER
TUE FEB. 17 OPEN 2PM	RON THOMPSON Blues

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WED 2/11	DJ ZACK O	9PM FREE
THUR 2/12	TEMPO NO TEMPO HAWNAY TROOF GHOSTS ON TAPE	9PM \$7
FRI 2/13	THE RABBLES THE AEROSOLS ANDERSON CONGRESS	9:30PM \$6
SAT 2/14	VALENTINE'S DAY WITH HUNX & HIS PUNX DREAMDATE SHANNON & THE CLAMS	9:30PM \$7
SUN 2/15	THE AMAZING EMBARRASONIC HOT FOG	9PM \$6
MON 2/16	PUNK ROCK SIDESHOW W/ DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUE 2/17	WORLD RECORD APPRECIATION SOCIETY DATE NITE	9PM \$8
WED 2/18	EDMUND WELLES GO GO FIGHTMASTER AMBASSADOR OF TROUTS	9PM \$6
THUR 2/12	NEHEMIAH ST. DANGER GOLDEN BOLTS OF TONE BETH LISICK ASA RANSOM (NYC)	9PM \$6
FRI 2/20	THE OLD FASHIONED WAY THE PARENTS (CHICAGO) SI CLARO	9:30PM \$7
SAT 2/21	THE PETS BUZZER BARE WIRES	9:30PM \$6
SUN 2/22	LAZARUS PHYSICS OF MEANING COLOSSAL YES	9PM \$6

Elbo Room

WED 2/11 9PM \$6	ELBO ROOM PRESENTS THE SF INDIE WINTER SOCIAL FEAT. SOCIETY OF ROCKETS MOUNT VICIOUS CONTROL-R DJS MISSY, TED (BAGEL RADIO)
THU 2/12 9PM \$6	ELBO ROOM PRESENTS AFROLICIOUS WITH DJS/ HOSTS: PLEASUREMAKER, SENIOR OZ WITH GUESTS J ELROD & B LEE
FRI 2/13 10PM FREE	ELBO ROOM PRESENTS FREE FUNK FRIDAY WITH DJS VINNIE ESPARZA & B-CAUSE AND GUEST DJ 4AM
6:30-9PM \$5-\$25 SLIDING SCALE	EARLY SHOW: LITERARY DEATH MATCH PRESENTS OPIUM MAGAZINE'S FIRST-EVER FUNDRAISER FEATURING YOU
SAT 2/14 10PM \$10	BERSA DISCOS PRESENTS TORMENTA TROPICAL UPROOT ANDY (NYC) DISCO SHAWN (BERSA DISCOS), ORO 11 (BERSA DISCOS), REFUSENIK
SUN 2/15 9PM \$8 ADV.	DUB MISSION PRESENTS A BAY AREA EXCLUSIVE SHOW WARSAW POLAND BROS VS. UPRITE WEST COAST COLLECTIVE: A LIVE DUB CONFRONTATION PLUS DJ SEP ADV. TIX: BROWNPAPER TICKETS.COM JAMBASSETICKETS.COM
MON 2/16 9PM \$5	\$2 DRINK SPECIALS FLEXX BRONCO THE DIRTY CALLAHANS (NORWAY), BEXAR COUNTY BASTARDS (TX/MEMBERS OF DANGEROUS TOYS/BROKEN TEETH)
TUE 2/17 9PM / \$7	ELBO ROOM PRESENTS FORRO BRAZUCA
UPCOMING WED 2/18 MILES OUTSIDE THU 2/19 AFROLICIOUS FRI 2/20 THAT'S THE BLAP SAT 2/21 SOUL PARTY SUN 2/22 DUB MISSION: DJ SEP	
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BRYAN MARTIN AND **RYAN WHITE**
SKA, ROCKSTEADY AND EARLY REGGAE 45S

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MORTIFIED
STARS EVERYDAY PEOPLE LIKE YOU READING ALOUD
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TEENAGE DIARY ENTRIES, POEMS, LOVE LETTERS, ETC.

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FRIDAY FEBRUARY 13 7:30PM
MORTIFIED
EVERY FRIDAY AT 10PM \$5
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FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY FEBRUARY 14 7:30PM, \$3-\$5 SLIDING SCALE
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LAURIE GLOVER, ANNA FURTADO

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SUNDAY FEBRUARY 15 8PM, \$7
TOMIHIRA
THOUSANDNAMES • EARLY START TIME!
10PM, \$5-\$20 SLIDING SCALE DONATION
DRY HUMP:
ORIGIN OF LOVE AFTER PARTY
DJ'S: JOHN CAMERON MITCHELL AND
BUS STATION JOHN, PERFORMANCE BY
EXTRA ACTION MARCHING BAND
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DIRTY NEEDLES WITH
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PINE AND BATTERY • **PICTURE ATLANTIC**

THURSDAY FEBRUARY 12 • 9PM • \$12/\$14 (BLUEGRASS)
SF BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:
THE WHORESHOES
BURNING EMBERS
FORTY-NINE SPECIAL

FRIDAY FEBRUARY 13 • 9:30PM • \$12 (ROCK)
ERIC MCFADDEN TRIO
THE NEW UP • **GARRIN BENFIELD**

SATURDAY FEBRUARY 14 • 8PM • \$15 (BLUEGRASS) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
SF BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:
THE SQUARE DANCE
WITH **FOGHORN STRINGBAND**

SATURDAY FEBRUARY 14 • 8:30PM • \$13/\$15 (BLUEGRASS)
SF BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:
LOS DUGGANS
THE SHUT-INS • **KEMO SABE**
LEDBETTER AND HIS BEST BET

SUNDAY FEBRUARY 15 • 7:30PM • \$17 (ROCK/GUITAR) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
ANDY MCKEE

SUNDAY FEBRUARY 15 9PM \$10/\$12 (ROCK)
THE ESTATE
SOFA KINGS

TUESDAY FEBRUARY 17 • 8:30PM • \$10 (ROCK)
POST VENTURA
COLLIDER • **MOSSHEAD**

WEDNESDAY FEBRUARY 18 • 8PM • \$10 (ROCK/POP) 18+
TAMARAMA (FEAT. JAY LYON
FROM MTV'S "THE CITY")

THURSDAY FEBRUARY 19 • 9PM • \$12 (INDIE/EXPERIMENTAL)
GRAILS
JAMES BLACKSHAW
ZAK RILES

TUESDAY FEBRUARY 20 • 9:30PM • \$10/\$12 (ROCK)
TRIPLE COBRA
VIN ROUGE • **THE DOWNER PARTY**

FRIDAY FEBRUARY 20 • 7:30PM • \$20 (AVANT-JAZZ/EXPERIMENTAL)
ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL:
AQUARIUS RECORDS PRESENTS:
THE NECKS
THE DRIFT

SATURDAY FEBRUARY 21 • 9PM • \$15 (BLUEGRASS)
SPLIT LIP RAYFIELD
MONTANA SLIM

MONDAY FEBRUARY 23 • 9:30PM • \$15 (SONGWRITER)
GRETCHEN PHILLIPS

WEDNESDAY FEBRUARY 25 7:30PM \$20 (INDIE)
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
NOISE POP '09:
THE MOUNTAIN GOATS (SOLO)
PAPERCUTS

WEDNESDAY FEBRUARY 25 • 9PM • \$16 (CABERET/ECLECTIC)
EARL DAX AND WULFPAK PRESENT:
TINGEL TANGEL CLUB
WITH HOST
FLAWLESS SABRINA
(STAR OF CULT DOCUMENTARY "THE QUEEN")
NARCISSISTER • **TIGGER!**
MISS JUJU B AND **UNCLE KENNY**

THURSDAY FEBRUARY 26 7:30PM \$14 (INDIE)
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
NOISE POP '09:
THAO NGUYEN
DAVID DONDERO • **SEAN SMITH**
COLOSSAL YES

THURSDAY FEBRUARY 26 9PM \$12 (INDIE) ALL AGES
NOISE POP '09:
THEE OHSEES
TYVEK • **UNNATURAL HELPERS**
THE FRESH & ONLY'S

FRIDAY FEBRUARY 27 9PM \$13 (INDIE) 18+
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(Defected Records)



**2.14 Saturday, Valentine's Day
PAUL HEMMING**
(Temple Music Group)



**2.15 Sunday, Super Soul Sundayz
JOJO TORRES**
(Tru Soul)

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FRI/13 DANCE CLUBS

CONT>>

Free Funk Friday Elbo Room. 10pm, free. With DJs Vinnie Esparza and B-Cause, and guest DJ 4AM.
I Can't Feel My Face Amnesia. 10pm, \$5. DJs EUG and J Montag spin punk funk, electro, rock, disco, hip-hop, and no wave.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
San Francisco Asian American Film Festival launch party 111 Minna. 9pm, \$5. Pick up a film fest program guide and boogie to Robot Hustle, DJ VNA, EUG, and Shred One.
DJ Sun record release Club Six. 9pm, \$5-10. With DJ Sun, J-Boogie, and Toph One spinning hip-hop.

SATURDAY 14

ROCK/BLUES/HIP-HOP

Appleseed Cast, Union Trade, Audio Out Send Bottom of the Hill. 10pm, \$12.
Fast Times Maggie McGarry's, 1353 Grant; www.maggiemcgarrys.com. 9pm, free.
Hunx and His Punx, Dreamdate, Shannon and the Clams Hemlock. 9:30pm, \$7.
Husbands, Rock 'n Roll Adventure Kids, Ty Segall El Rio. 10pm, \$7.
Ivan Neville's Dumpstaphunk, Tim Reynolds and TR3 Independent. 9pm, \$22.
"Merl Saunders' 75th Birthday Bash" Great American Music Hall. 8:30pm, \$25. With Narada Michael Walden, Norton Buffalo, Bill Vitt, and more.
Reverend Horton Heat, Throw Rag, Shitkickers Fillmore. 9pm, \$25.
Tainted Love Bimbo's 365 Club. 9pm, \$23.
Irma Thomas Yoshi's San Francisco. 8 and 10pm, \$30.
Wicked Mercies, Barbary Coasters Annie's Social Club. 10pm, \$7.
Ralph Woodson Grant and Green. 9:30pm, free.

BAY AREA
Richard Bean and Sapo, Blanca Little Fox. 8pm, \$18.
Tim Hockenberry Mill Valley Masonic Events Center, 19 Corte Madera, Mill Valley; www.murphyproductions.com. 8:30pm, \$25-30.
Honeydust 19 Broadway. 9:30pm, \$10.
Maybelle Peri's Silver Dollar Bar, 21 Broadway, Fairfax; www.maybellemusic.com. 9pm, \$5.
Roger Rocha and the Golden Hearts Beckett's. 10pm, free.

JAZZ/NEW MUSIC

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alex J, JC, and Greg Zema.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Pascal Bokar Band Savanna Jazz. 7:30pm, \$5.
Ricardo Scales Top of the Mark. 9pm, \$10.
"Seamon's Valentine Jazz with Marcus Shelby and Dee Spencer" Café Cocomo. 5:30pm, \$15.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

BAY AREA
Nicholas Bearde Jazzschool. 8pm, \$15.
Michel Doneda and David Wessel Center for New Music and Audio Technologies, 1750 Arch, Berk; (510) 643-9990, ext 300. 8pm, \$12.
Pete Escovedo and family Yoshi's. 8 and 10pm, \$30.
Anna de Leon and Trio Anna's Jazz Island. 8pm, \$14.
Thomas Martin and friends Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Los Duggans, Shut-Ins, Kemo Sabe, Ledbetter and His Best Bet Café du Nord. 8:30pm, \$15.

CONTINUES ON PAGE 32 >>

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WED 2/11
 8:00 pm
 \$7 FOLKDANCE
BALKAN FOLKDANCE
 7:00 pm dance lessons

THU 2/12
 8:00 pm
 \$10 "STOMPING THE BLUES"
**MIKE SKINNER & THE
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Kicking off a new monthly series!

FRI 2/13
 9:30 pm
 \$15 E. COAST SWING/LINDY HOP
**LAVAY SMITH & HER
 RED HOT SKILLET LICKERS**
 7:30 pm free Q&A & films w/Lindy Hop pioneer **Frankie Manning**
 \$12 students

SAT 2/14
 9:30 pm
 \$20 REGGAE
**MIGHTY DIAMONDS
 YELLOW WALL DUB SQUAD**
Lovers' rock Valentine's celebration!

SUN 2/15
 3:00 pm
 \$6 adults /
 \$4 kids "SOGGY SUNDAYS" KIDS' SHOW
ALPHABET ROCKERS
Funky fresh educational songs!

SUN 2/15
 7:30 pm
 \$10 FLAMENCO
**"NOCHE DE AMOR"
 with roses & chocolates!**
 Yaelisa & Las Flamenkitas,
 Geoffrey Hawkins, Azriel,
 El Moreno, Aldo Ruiz

TUE 2/17
 8:30 pm
 \$10 CAJUN/WESTERN SWING
SWAMP COOLERS
 8:00 pm Cajun/Zydeco dance
 lesson with Diana Castillo

WED 2/18
 9:00 pm
 \$10 ARGENTINE TANGO
MONTHLY MILONGA
 7:30 pm Argentine Tango dance
 lesson with Guillermo Garcia

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FEATURING

Jack's Mannequin

WITH SPECIAL GUESTS

MATT NATHANSON AND LOW vs DIAMOND

THE GRAND BALLROOM

MARCH 30

ON SALE SUNDAY!

THROBBING

GRISTLE

THE GRAND BALLROOM

APRIL 23

ON SALE SUNDAY!

Iran's Pop Diva!

an evening with

Googoosh

the "memory lane" tour

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TOM JONES MARCH 7

G. LOVE & SPECIAL SAUCE ERIC HUTCHINSON MARCH 13

THE EXPENDABLES LESS THAN JAKE THE FLATLINERS APRIL 1

LILY ALLEN NATALIE PORTMAN'S SHAVED HEAD APRIL 4

JOHN PRINE JOSH RITTER APRIL 25

STEPHEN LYNCH 3 BALLOONS TOUR MAY 14

THE GRAND BALLROOM

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HANK III & ASSJACK THOSE POOR BASTARDS FEBRUARY 28

PENDULUM MARCH 10

NEW FOUND GLORY BAYSIDE SET YOUR GOALS VERSE MARCH 29

SAINTS & SINNERS TOUR HOLLYWOOD UNDEAD SENSES FAIL HASTE THE DAY BROKENCYDE MARCH 30

THE AP TOUR 3OH!3 THE MAINE FAMILY FORCE FIVE HIT THE LIGHTS A ROCKET TO THE MOON APRIL 1

THE DEREK TRUCKS BAND APRIL 15

TARJA TURUNEN MAY 7

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SAT/14
FOLK/WORLD/COUNTRY
 CONT>>

Faux Renoirs, Striped Pig Stringband, Skinny String Band Atlas Café. 4pm, free.
Jesse de Natale, Mia + Jonah, DJ Romanowski Amnesia. 9pm, \$7.
“San Francisco Tamburitza Festival” Croatian American Cultural Center, 60 Onondaga, SF; (510) 649-0941. 4pm, \$15. With Tamburaski Orkestar Momci, Sidro Tamburitza Orchestra, and more.
Square Dance with Foghorn Stringband Swedish American Hall (upstairs from Café du Nord). 8pm, \$15.
Tango la Melodia Red Poppy Art House. 8pm, \$12-15.

Versatil Band Hall Notre Dame des Victoires, 566 Bush; www.lesamisfrancophonesdesan-francisco.com. 2pm, \$12.
Del Williams Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 7:30pm, \$22.
Patrick Dyer Wolf Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm.

BAY AREA
California Transit Authority Starry Plough. 9pm, \$15.
John Reischman and the Jaybirds, Kitchen Help Freight and Salvage. 8pm, \$19.50.
John Santos, Sandy Perez La Peña. 7pm, \$15. Enrique Carreras tribute.
Tango No. 9 Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.
Ted Hammock Band Plough and Stars. 9pm.

DANCE CLUBS

Baby Loves Disco Ruby Skye. 2pm, \$18. Dance party for parents and kids ages 6 months to 7 years.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nluxe.
Be Mine Club Six. 9pm, \$15-20. Hip-hop, reggae, dancehall, and global beats with Lutan Fyah, X-Clan, Audio Pharmacy, and more.
Blowoff Slim's. 10pm, \$15. With DJs Bob Mould and Rich Morel.
Club Gossip Cat Club. 9:30pm. Annual anti-Valentine's Day Party with tribute to Depeche Mode's *Violator*.
Cockblock Rickshaw Stop. 10pm, \$7. Queer dance party for homos and friends with DJ Nuxe and guests.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic

goth and industrial with DJs Tomas Diablo and Melting Girl.
Electro Boogie Paradise. 10pm. All-night Valentine's Day electro-boogie-disco party with Juan Atkins, Dam Funk, and more.
Love is Hell Supperclub. 7:30pm, \$100-200. Price includes dinner, champagne, a Suicide Girls burlesque performance, and DJs Michael Anthony, B. Smiley, Kid Loose, and Icon.
Night of the Remix Madrone Lounge. 9pm, \$5. Hip-hop, soul, dancehall, and more, remixed by DJs Satva, Ross Hoss, and B. Cause.
Swank Mecca, 2029 Mission; www.freshsf.com. 10pm. With DJ Christopher B.
Tormenta Tropical Elbo Room. 10pm, \$10. With Uproot Andy, Disco Shawn, Oro 11, and Refusenik.

SUNDAY 15

ROCK/BLUES/HIP-HOP

Amazing Embarassonic, Hot Fog Hemlock. 9pm, \$5.
Don Caballero, sBach, DD/MM/YYYY Independent. 9pm, \$14.
Fix My Head, Etacarinae, Acephalex, Cretaceous Knockout. 5pm, \$6.
Lloyd Gregory Biscuits and Blues. 8pm, \$15.
Lykke Li, Wildbirds and Peacedrums Fillmore. 8pm, \$22.50.
Andy McKee Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$17.
Murder City Devils, Silverghost, Triclops! Great American Music Hall. 5 and 9pm, sold out. Triclops! plays late show only.
Kami Nixon and the Skiddy Knickers Ireland's 32. 7:30pm, free.
Madball, Alpha and Omega, Alcatraz, Crucified Thee Parkside. 8pm, \$13.
NOFX, Youth Brigade, Turbonegro Slim's. 8pm, sold out.
Irma Thomas Yoshi's San Francisco. 7 and 9pm, \$30.

BAY AREA

High Heat Beckett's. 10pm, free.
Thursday, Bring Me the Horizon, Four Year Strong, Pierce the Veil, Cancer Bats San Jose Civic Auditorium, 135 West San Carlos, San Jose; www.ticketmaster.com. 6pm, \$25.25.

JAZZ/NEW MUSIC

Dave Rocha Jazz Trio Noe Valley Ministry, 1021 Sanchez; (415) 282-2317. 5pm, free.
Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.
Rob Modica and friends Simple Pleasures, 3434 Balboa; (415) 387-4022. 3pm.
Larry Vukovich and Jackie Ryan Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, \$10.

BAY AREA

Pete Escovedo and family Yoshi's. 2 and 7pm, \$5-30.
Keith Terry's Hotterryengelcress Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Pa'Sevilla Peña Pachamama, 1630 Powell; (415) 646-0018. 6pm, \$10.
John Sherry, Kyle Thayer Plough and Stars. 9pm.

BAY AREA

Junius Courtney Big Band Freight and Salvage. 8pm, \$19.50.
Noche de Amor Ashkenaz. 7:10pm, \$10.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJ Sep and guests Warsaw Poland Brothers vs. Uprite West Coast Collective.
45 Club Knockout. 10pm. Funky soul on 45s with dX the Funky Granpaw, Dirty Dishes, and English Steve.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Gloss Sundays Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Play DNA Lounge. 5pm, \$30. With DJ Andy Almighty.
Religion Bar on Church. 3pm. With DJ Nikita.
Le Soirée Madrone Lounge. 8pm, free. Soulful hip-hop, funk, and party jams with DJ Raz and Drediel.
Stag Asia SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 16

ROCK/BLUES/HIP-HOP

Flexx Bronco, Dirty Callahans, Bexar County Bastards Elbo Room. 9pm, \$5.
Myonics, Beef Donut, Violet Hour Blondie's, 540 Valencia; www.myspace.com/duiton-mondeisf. 9:30pm, free.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway;

jazz club and japanese restaurant

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 94115

Yoshi's
 YOSHIS.COM

OAKLAND
 510 Embarcadero West
 Oakland, California
 94607

Named Top 10 New Restaurants of 2008 –San Francisco Chronicle

<p style="text-align: center;">Wed, Thurs, February 11, 12</p> <p style="text-align: center;">MASTER MUSICIANS OF JAJOUKA</p> <p style="text-align: center;">featuring BACHIR ATTAR</p> <hr/> <p style="text-align: center;">this weekend! Fri, February 13</p> <p style="text-align: center;">LESLEY GORE</p> <p style="text-align: center;"><i>hits include "It's My Party," "You Don't Own Me" and many more!</i></p> <hr/> <p style="text-align: center;">this weekend! Sat, Sun, February 14, 15</p> <p style="text-align: center;">Celebrate Valentine's Day with</p> <p style="text-align: center;">"THE SOUL QUEEN OF NEW ORLEANS" IRMA THOMAS</p> <p style="text-align: center;">Rare San Francisco Appearance</p> <hr/> <p style="text-align: center;">next week! Mon, February 16</p> <p style="text-align: center;">BRASS MENAZERI & BRASSHOPPER</p> <hr/> <p style="text-align: center;">next week! Tues, February 17</p> <p style="text-align: center;">MANNY MOKA & THE BAND ON FIRE</p> <hr/> <p style="text-align: center;">Wed, February 18</p> <p style="text-align: center;">REBECA MAULEON</p> <hr/> <p style="text-align: center;">Thurs, February 19</p> <p style="text-align: center;">KRISTIN HERSH</p> <p style="text-align: center;">of Throwing Muses - Solo</p> <hr/> <p style="text-align: center;">Fri, Sat, Sun, February 20, 21, 22</p> <p style="text-align: center;">JIMMY SCOTT & THE JAZZ EXPRESSIONS</p> <hr/> <p style="text-align: center;">Mon, February 23</p> <p style="text-align: center;">NORMA WINSTONE & DISTANCES</p> <hr/> <p style="text-align: center;">Tues, February 24</p> <p style="text-align: center;">Celebrate Fat Tuesday with</p> <p style="text-align: center;">BAYONICS</p> <p style="text-align: center;"><i>with special guest drum and samba dance ensembles</i></p> <p style="text-align: center;">LOCO BLOCO</p> <p style="text-align: center;">BOMBERAS DE LA BAHIA</p> <p style="text-align: center;">SAMBAMORA (10PM ONLY)</p> <hr/> <p style="text-align: center;">Wed, Thurs, February 25, 26</p> <p style="text-align: center;">NATION BEAT</p>	<p style="text-align: center;">Wed, February 11 tonight!</p> <p style="text-align: center;">DHAIFER YOUSSEF ACOUSTIC QUARTET</p> <hr/> <p style="text-align: center;">Thurs, February 12 this week!</p> <p style="text-align: center;">JACOB FRED JAZZ ODYSSEY</p> <hr/> <p style="text-align: center;">Fri, Sat, Sun, February 13, 14, 15 next weekend!</p> <p style="text-align: center;">Celebrate Valentine's Day with</p> <p style="text-align: center;">PETE ESCOVEDO & FAMILY</p> <p style="text-align: center;">featuring Sheila E., Juan Escovedo and Peter Michael Escovedo</p> <hr/> <p style="text-align: center;">Mon, February 16 next week!</p> <p style="text-align: center;">Sweet Water Soul - CD Release</p> <p style="text-align: center;">FEMI</p> <hr/> <p style="text-align: center;">Tues, February 17 next week!</p> <p style="text-align: center;">MARCO BENEVENTO</p> <p style="text-align: center;">featuring Jeff Parker, Devin Hoff and Scott Amendola</p> <hr/> <p style="text-align: center;">Wed, February 18</p> <p style="text-align: center;">DAN ZEMELMAN</p> <hr/> <p style="text-align: center;">Thurs, Fri, Sat, Sun, February 19, 20, 21, 22</p> <p style="text-align: center;">A Very Intimate Appearance</p> <p style="text-align: center;">RICHARD BONA</p> <hr/> <p style="text-align: center;">Mon, February 23</p> <p style="text-align: center;">RHONDA BENIN</p> <hr/> <p style="text-align: center;">Tues, February 24</p> <p style="text-align: center;">MARCO BENEVENTO'S QUARTET THE KILLER:</p> <p style="text-align: center;">Performing The Music of Neil Young with Joe Russo, Peter Apfelbaum and Josh Roseman</p> <hr/> <p style="text-align: center;">Wed, February 25</p> <p style="text-align: center;">Louder Than Your TV - CD Release</p> <p style="text-align: center;">WALLY SCHNALLE</p> <hr/> <p style="text-align: center;">Thurs, February 26</p> <p style="text-align: center;">THE NARADA BAND</p> <p style="text-align: center;">featuring</p> <p style="text-align: center;">NARADA MICHAEL WALDEN</p> <hr/> <p style="text-align: center;">Fri, February 27</p> <p style="text-align: center;">Love Me Tonight - CD Release</p> <p style="text-align: center;">JOHN NEMETH</p>
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*Fri 2/13
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*Sat 2/14
 8:30PM SOLD OUT
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*Sun 2/15
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2.27 Blue Turtle Seduction
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Master Musicians of Jajouka

► **PREVIEW** Drone, baby, drone. The riveting Sufi trance sounds of the Master Musicians of Jajouka with Bachir Attar first reached many Western ears in 1971, thanks to late Rolling Stones member Brian Jones' enthusiastic endorsement, the classic recording *Brian Jones Presents the Pipes of Pan at Joujouka* (Rolling Stone/ATCO/Point), and praise from such cultural explorers and beat icons as Timothy Leary and Brion Gysin. The ensemble's new *Live Volume 1* (Jajouka) is their first in eight years and was recorded in Lisbon on the last night of a weeklong tribute to Paul Bowles, one of the group's many ardent admirers. **(Kimberly Chun)**

MASTER MUSICIANS OF JAJOUKA Wed/11–Thurs/12, 8 and 10 p.m., \$30–\$35.

Yoshi's, 1330 Fillmore, SF. www.yoshis.com. Also Sat/14, 2 p.m., free. Amoeba Music, 1855 Haight, SF. www.amoeba.com

www.enricocssf.com. 7pm, free.

Philip Glass and the Philip Glass Ensemble Davies Symphony Hall, 201 Van Ness; (415) 398-6449. 5pm, \$25-55. Performing "Music in Twelve Parts."

Monk's Music Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm.

BAY AREA

Femi Yoshi's, 8pm, \$16.

FOLK/WORLD/COUNTRY

Homespun Rowdy Amnesia. 7:30pm, free.

BAY AREA

"West Coast Songwriter's Competition" Freight and Salvage. 8pm, \$5.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Manic Mondays Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

94117 Madrone. 4pm, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 17

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8pm, \$15.

CONTINUES ON PAGE 34 »

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ARTHUR ADAMS
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CORPSES
HEADLESS LIZZY & HER
ICEBOX PUSSY
DJ DEATH BOY
DJ MINA**

Sat 2/14 \$5
**HAPLESSPUNKS
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Come Belt it out
and drink it down. FREE!!!

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WEDNESDAY, FEBRUARY 11TH 9PM-2AM
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THE HOLY KISS, TAMARYN
W/ DJ'S NAKO, OMAR & JUSTIN - Dark Pop \$7

THURSDAY, FEBRUARY 12TH 10PM-2AM
DeadBeat Presents
THE PASSIONISTAS, WHITE MUSIC, JEALOUSY \$5

FRIDAY, FEBRUARY 13TH 9PM-2AM
"SMILE" W/ The Lovely Public
Charles Gonzalez & The Stereo Glitter
Michael Berg (LA, cd release)
+DJ Neil Martinson spins 66-83 dance music all night \$5

SATURDAY, FEBRUARY 14TH
Club Neon Presents
THE 5TH ANNUAL UNDERWEAR PARTY!
W/ DJ'S AIDEN & JAMIE JAMS - A chance to dance without
PANTS! Free Pant Check All Night!

SUNDAY, FEBRUARY 15TH 9PM-2AM
ESCAPE TO NEW YORK
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W/ DJ's PICKPOCKET, C.L.A.W.S. BRONZE, SADIE SHAW,
BEANER & ALLAN - Plus AC VDO Selects
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MONDAY, FEBRUARY 16TH 5PM-10PM
KRAZY FOR KARAOKE HAPPY HOUR!!!
W/ your New Host DEADBEAT & your bar twin Tracy
Come Belt it out and drink it down FREE!!!
Then after Karaoke 10pm-2am
ceremony
W/ DJ's Deadbeat, Dr. Die & Yule Be Sorry
playing darkpop & new wave FREE!

TUESDAY, FEBRUARY 17TH 9PM-2AM
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LEPISH (members of The Bar Feeders / The Grannies /
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CLOAKWHEEL
(PROG/INSTRUMENTAL) 8PM \$5

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6PM-2AM (WORLD, FUNK, R&B, POP) NO \$
RED HOTS BURLESQUE 7:30
HEAVY ROTATION,
AN OUTSIDERS CLUB 10PM

SAT 2/14 THE HUSBANDS,
THE ROCKNROLL
ADVENTURE KIDS,
TY SEGALL
(GARAGE/ROCKNROLL) 9PM \$7

SUN 2/15 SALSA SUNDAYS
RUMBACHE
3-8PM \$6 DANCE CLASS 3:15

MON 2/16 DOLLAR DAYS \$1 PABST/\$2 WELL
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(OLDIES, PUNK, PSYCH, COUNTRY &
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7PM NOS(REAR ROOM)

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DJ'S ROMEO & YOUNG FYAH

Sa 2.15 "KING OF KINGS"
DJ'S SPLIFF SKANKIN,
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GUARDIAN

**TUE/17
ROCK/BLUES/HIP-HOP**
CONT>>

Lisa Hannigan, Gavin Glass Independent. 8pm, \$15.
Music Tapes, Nana Grizol, Brian Dewan Bottom of the Hill. 9pm, \$12.
▶▶ Officer Down, Rebel Spell, Lepish, Poison Control Knockout. 9pm, \$6.
Post Ventura, Collider, Mosshead Café du Nord. 8:30pm, \$10.
Joshua Radin, Meiko, Jesse Harris Great American Music Hall. 8pm, \$20.
Susan Tedeschi, James Hunter Fillmore. 8pm, \$35.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.
MO Jazz Simple Pleasures, 3434 Balboa; (415) 387-4022. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

BAY AREA

“Avant Garde Tuesdays” Uptown. 9pm, free. Presented by 21 Grand.
Marco Benevento Yoshi's. 8 and 10pm, \$10-16.

FOLK/WORLD/COUNTRY

Forro Brazuca Elbo Room. 9pm, \$5.
Rachel Levant, Orangutang, Kosta El Rio. 8pm.

BAY AREA

Foggy Gulch Julie's, 1223 Park, Alameda;

www.juliestea.com. 7pm, free.
Swamp Coolers Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Alcoholocaust Presents Argus. 9pm, free. DJs Alcoholocaust, Guiseppe Ruiner, and Denim Yeti spin old school punk rock and other gems.
Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with DJs Centipede and Citizen Ten.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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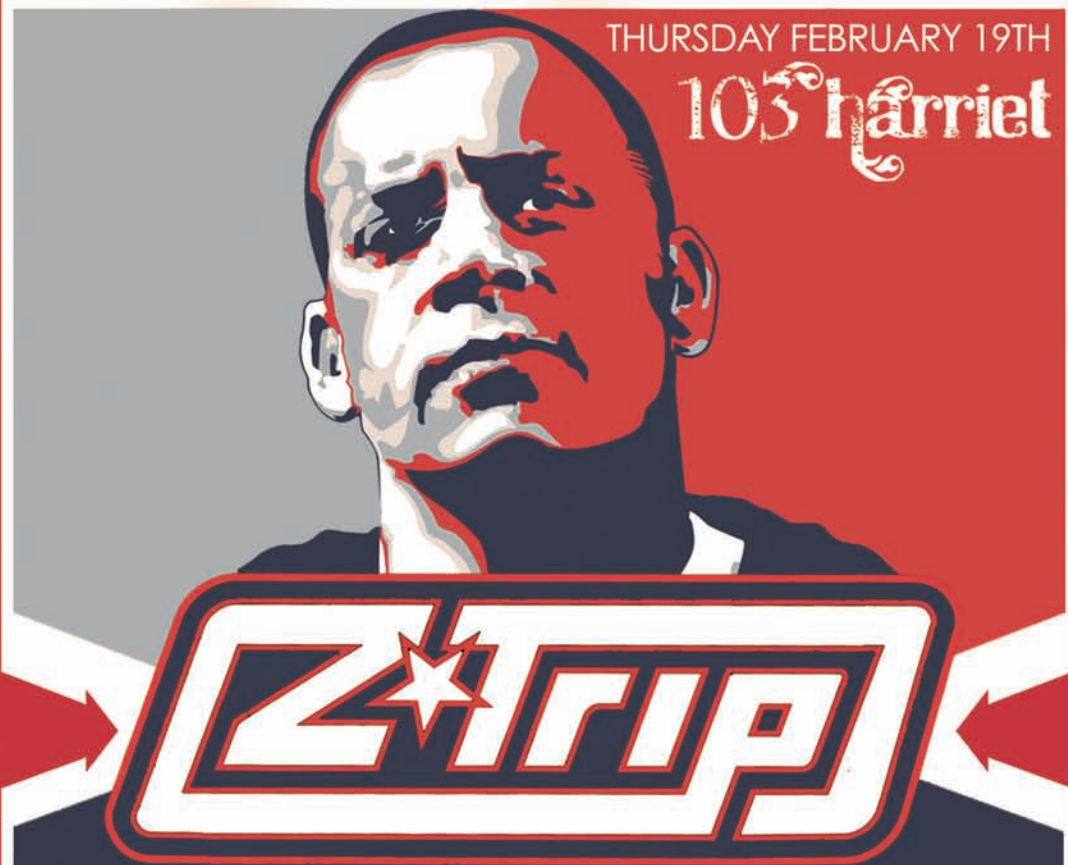
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2/12

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“Fabliaux: Tom Marioni Fairy Tales”

» **REVIEW** I like Tom Marioni for the same reasons that I dig New Order. Though the band came after Marioni’s early sound sculptures, both arose with driven clarity, holding up 20th-century culture to the eye of the storm. They’re like woodsy fairy tales gone splendidly, mockingly urban: you’ll remember the imagery, hear the melody, find them in your dreams, and hallucinate them on old concrete walls long after you’ve left the show. So it’s fitting that “Fabliaux: Tom Marioni Fairy Tales” includes both a selection of Marioni’s printmaking work, published with various master printers at Crown Point Press, and a book of sardonic, remixed fables, with the prints as illustrations of the tales’ philosophies. From the ghostly aquatint *Process Landscape* (1998) to the bold, blood-like lines of *A Door Must Be Either Open or Closed* (2002), the exhibition summons noisy spirits and stands up to multiple listening sessions.

I suffer from an inability to experience art, especially “silent” or conceptual art, without hearing things, and Marioni, a keystone in the California Conceptual Art movement and a San Francisco resident since 1959, makes it outright impossible for me not to hear a soundtrack alongside his prints, whether New Order’s song “Your Silent Face” or the faint sound of a poet repeating herself in the Northern California fog. At the recent Martin Puryear exhibition, across the street from Crown Point at SFMOMA, Puryear’s painterly forms had a hypnotic effect, and the most striking of Marioni’s prints here — *A Rose ...* (2008) and *Flying with Friends (Drypoint)* (2000) — ring out like a reversal, a dis-assemblage, of that exhibition’s solid circles of wood, which were described by the curators as “wall-mounted ring forms” and by Puryear as “occupying the same space as paintings yet lacking a center.” *A Rose ...* references Gertrude Stein’s unforgettable phrasing, and looking at Marioni’s grassy drypoints I hear Stein’s wry lilt, her words running round and round.

Or maybe I just hear things because of all the free beer. Marioni recently staged a comeback of his seminal project, *The Act of Drinking Beer with Friends is the Highest Form of Art* (1970-ongoing) at a time when, as friends remind me every time Kanye West starts whining on the radio, nobody’s popping champagne. (Ari Messer)

FABLIAUX: TOM MARIONI FAIRY TALES Through Feb. 21. Tues.–Sat., 10 a.m.–6 p.m. Crown Point Press, 20 Hawthorne, SF

(415) 974-6273. www.crownpoint.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**Dateline 09.**” Art by Adi Nes and Yael Bartana. Through March 17. “**Jews on Vinyl: And You Shall Know Us By Our trail of Vinyl.**” Through June 9. “**Being Jewish: A Bay Area Portrait.**” Ongoing. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**In the Name of God: War, Religion, and the Reliquaries of Al Farrow.**” Solo show. Through Sun/15. “**Yves Saint Laurent.**” Mammoth retrospective. Through April 5. “**Warhol Live.**” Music-oriented Andy Warhol retrospective. Through May 17. “**The Monotypes of Richard Diebenkorn: A Recent**

Acquisition.” A collection of 24 prints. Through May 24. “**Signs: Wordplay in Photography.**” Thematic survey. Through June 14. “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing. **GLBT Historical Society** 657 Mission, room 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students. “**Polk Street: Lives in Transition.**” Through May 30. **Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Mon-Tues and Thurs-Fri, 11am-6pm; Sat-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “**New Work: Mai-Thu Perret.**” Exhibition by Swiss artist. Through March 1. “**Paul Klee’s Pedagogical Sketchbook.**” Archival material. Through March 1. “**The 1000 Journals Project.**” Through April 5. “**Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfin.**” Contemporary work. Through April 26. “**2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen.**”

Biennial Bay Area award exhibition. Thurs/12 through May 10. “**Austere: Selections From the SFMOMA Collection.**” Photography and architecture and design. Through July 7. “**Otl Aicher: Munchen 1972.**” Graphic design. Through July 7. “**Patterns of Speculation: J. Mayer H.**” German architectural studio. Through July 7. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Slow Food Nation.**” Through March 8. “**transPOP: Korea Vietnam Remix.**” Show of 16 artists from Korea, Vietnam, and the US. Through March 15. “**Irreverent: Contemporary Nordic Craft Art.**” Craft art from Sweden, Norway, Denmark, and Finland. Through April 12.

BAY AREA
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). “**L.A. Paint.**” Works by 11 Southern California artists. Through March 8. “**Future of Sequoias: Sustaining Parklands in the 21st Century.**” Panoramic photos with commentary. Through August 23. “**The Art and History of Early**

California.” The story of California from the first inhabitants through the Gold Rush. Ongoing.

GALLERIES

OPENING

a.Muse 614 Alabama; 279-6281. Call for hours. “Little Vagabonds,” art by Hugh D’Andrade and Mati McDonough (reception Fri/13, 7-10:30pm). Fri/13 through April 1. **Bibliohead** 334 Gough; 621-6772. Call for hours. Photography by J.B. Higgins. Fri/13, 7-8:30pm.

» **871 Fine Arts** 20 Hawthorne; 543-5155. Call for hours. Prints by Bruce Conner (reception Thurs/12, 5:30-7:30pm). Thurs/12 through April 4.

Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “It’s Finished When I’m Done!,” one-night event with Rex Ray. Thurs/12, 6-9pm.

Italian Cultural Institute of San Francisco Gallery 425 Washington; 788-6839. Mon-Fri, 9am-5pm. “Insight,” photography and video by Silvio Wolf (reception Wed/11, 6:30pm). Thurs/12 through March 5.

Mariposa Studio 2808 Mariposa; 861-4330. Thurs-Sun, 5-8pm. “Suspended Labyrinth,” interactive art piece by Anna Dal Pino. Thurs/12 through March 15.

» **Michael Rosenthal Contemporary Art** 365 Valencia; 552-1010. Call for hours. “Land -- Morse Code,” art by Inga Dorosz (reception Sat/14, 6-9pm). Sat/14 through March 12.

Mission 17 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. “Cantocore: Free On Board,” group show; “imPossible! Eight Chinese Artists Engage Absurdity,” group show (reception Fri/13, 6-9pm). Fri/13 through April 18.

Room for Painting Room for Paper 49 Geary, second floor; 772-0977. Wed-Sat, 11am-5:30pm. “An Autobiography in Collage,” work by Kim Smith (reception Thurs/12, 5:30-7:30pm); “Naked: Recent Paintings,” work by Amy Sudarsky (reception Thurs/12, 5:30-7:30pm). Thurs/12 through March 19.

» **Root Division** 3175 17th; 863-7668. Wed-Sat, noon-4pm. “Museum of Broken Relationships,” traveling show (reception Sat/14, 7-10pm). Wed/11 through Feb 28.

» **San Francisco Arts Commission Gallery at City Hall** City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm. “Spiraling Echoes: A Sound Sculpture for the Rotunda of City Hall,” installation by Bill Fontana (reception Thurs/12, 5:30-7:30pm). Fri/13 through May 8.

San Francisco Studio School Gallery 30 Hotaling Place; 398-4300. Tues-Fri, 1-6pm. “The Nature of Landscape,” group show (reception Thurs/12, 6:30-8:30pm). Thurs/12 through April 30.

Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. “Encompass,” new work by Lisa Mei Ling Fong (reception Sat/14, 7-11pm). Sat/14 through March 10.

» **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Translation,” new work by Molly Springfield (reception Fri/13, 5:30-7:30pm). Fri/13 through March 21.

Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. “Change of Strange,” art by Rob Regar. Tues/17 through March 28.

BAY AREA

ACCI Gallery 1652 Shattuck, Berk; (510) 843-2527, www.accigallery.com. Mon-Fri, 11am-6pm; Sat, 10am-6pm; Sun, noon-5pm. “Who’s Your Baby?” group show of sculptural dolls (reception Fri/13, 6-8pm). Fri/13 through March 22.

Arts and Consciousness Gallery 2956 San Pablo, Berk; (510) 649-0499. “Faculty Exhibition 2009,” group show. Tues/17 through March 18.

Expressions Gallery 2035 Ashby, Berk; (510) 644-4930. Wed-Sat, noon-5pm; and by appt. “Suggestion of Sensuality,” group show (reception Sat/14, 6-8pm). Sat/14 through April 3. **4th Street Studio** 1717D 4th St, Berk; (510) 527-0600. “Feel the Beat,” group show (reception Sat/14, 7-9pm). Wed/11 through Feb 18.

JenRae Community Art Gallery Women’s Cancer Resource Center, 5741 Telegraph, Oakl; (510) 601-4040. Art by Hilda Robinson and Minnie Grimes (reception Fri/13, 7-9pm). Fri/13 through March 12.

Pro Arts 550 Second St, Oakl; (510) 763-4361.

Tues-Sat, noon-6pm; Sun, noon-5pm. “Juried Annual 2009,” group show. Tues/17 through March 22.

ONGOING

Adler and Co. Gallery 77 Geary, suite 201; 445-9900. Call for hours. “Traces,” paintings by Gina Werfel. Through Feb 28.

Arthaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. “The Abstractors,” survey exhibition (reception Thurs/15, 6-8pm). Through March 28.

» **Catharine Clark Gallery** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. “Other,” art by Jonathan Solo; “(un)natural,” art by John Slepian. Through March 14.

» **double punch gallery** 1821 Powell; 399-9785. Mon-Sat, 11am-7pm, Sun, 11am-6pm. “Vampira,” Dario Argento-inspired art by French and Diva. Through Feb 27. “Strangeways,” art by Matt Furie and three others. Through March 8.

Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Interiors,” new paintings by John Goodman. Through Feb 28.

Ever Gold Gallery 441 O’Farrell. Wed-Sat, 4-8pm. “Bahama Kangaroo,” group show. Through Feb 27.

Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. “Richard Misrach,” solo photographic show. Through Feb 28.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “New Sculpture,” art by Gay Outlaw. Through Feb 28. **Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. “Recent Paintings,” art by Kevin Moore. Through Feb 28.

» **Jancar Jones Gallery** 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. “Takako Yamaguchi,” new paintings. Through Feb 28.

Lake Gallery 661 Divisadero; www.lakegallerysf.com. Email for hours. “Order/Chaos/Light,” new work by Jet Martinez. Through Feb 28.

Little Tree Gallery 3412 22nd St; 643-4929. Call for hours. “Identity Crisis,” art by David O. Johnson. Through Sat/14.

Polarity Post Productions 69 Green; 673-3080. Mon-Fri, 9am-5pm. “The Abstract Lens,” abstract photography. Through April 17.

Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “The Pilgrim’s Progress,” solo show by Ben Peterson. Through Feb 28.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Fri, 10am-6pm. “Joyous Marriage,” new work by Kyle Ranson. Through March 20.

San Francisco Main Library 100 Larkin; 557-4425. “Regarding Her,” paintings by Claire Bain. Through Feb 28. “Hedgehog Boy: A Graphic Novel,” art by Rene Capone. Through March 5. “The San Francisco Black Panther Party,” historical exhibition. Through March 12. “Colour Amour: A Tribute to the Palette.” Through March 26. “Celebrating Our Urban Wilderness: Coyotes to Quail,” photographs by Janet Kessler. Through March 26. “The African American Concert Singer 1900-1960,” historical exhibition. Through April 9.

Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. “Snow Country,” group show of photography. Through March 14.

Swell Gallery 2565 Third St; 771-7020. Daily, 9am-7pm. “Alive and Kicking,” group show curated by Kimberly Rowe. Through Feb 28.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Jeff Long. Through Feb 28.

Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. “Signs of Change,” rock poster art by Chuck Sperry and Ron Donovan. Through Sat/14.

BAY AREA
Autobody Fine Art 1517 Park, Alameda; (510) 881-6974. Call for hours. “Queen and Country,” new work by three artists. Through March 1.

C’era Una Volta 1332 Park, Alameda; (510) 769-4828. Call for hours. Through Feb 28. “Urban Matrix,” group show. Through March 28.

Front Gallery 35 Grand Ave, Oakl; (510) 444-1900. Call for hours. “Aftersight,” art by Rocky Angel, Carolyn Haydu, and Francesca Pera. Through Feb 28.

» **NoneSuch Space** 2865 Broadway, Oakl; (510) 625-1600. Wed-Sat, 1-6pm. “Truth and Consequences,” art by Kamal Al Mansour. Through March 28. **SFBG**

stage

Frigid? *Tennessee in the Summer* — from left in left photo, Alex Alexander, Dale Albright, Annamarie MacLeod, and Jeremy Forbing; from left in right photo, Forbing, Albright, and Alexander — would do well to bubble over with the flushed and feverish passions of Tennessee Williams' plays.

TENNESSEE IN THE SUMMER PHOTOS BY LOIS TEMA PHOTOGRAPHY



A cold one

Little heat, plenty of miscasting mar
Tennessee in the Summer

By Robert Avila

> a&cletters@sfbg.com

Tennessee Williams was notoriously afraid of going insane — the fate of his sister Rose, a presence haunting several of his greatest plays — and in the latter half of his career, the great American dramatist wrestled mightily with a slump in his fortunes, depression, and addictions to pills and alcohol. It was the pills that finally got him, or rather the packaging: he choked to death on a bottle cap in his New York City hotel room in 1983.

This darkness in Williams' life is well-covered ground but no doubt still fertile enough for a biographically based flight of poetic imagination, ruminating on the relationship between madness and creativity, which is what Bay Area playwright Joe Besecker proposes in New Conservatory Theatre's revival of 1984's popular and long-running *Tennessee in the Summer*. And yet Besecker, who has 25 plays to his credit including the 2008 SF Fringe Festival offering *Loving Fathers*,

freights his poetical device with so much expository baggage that here at least, in director Christopher Jenkins' able but somewhat miscast production, it never leaves the runway. It's strange. Considering how flushed and feverish Williams' plays could be, you'd expect a little perspiration to break out somewhere in *Tennessee in the Summer*.

The play opens, reliably enough, on a sweltering summer morning in N.Y.C. in 1972. Immediately recognizable at a desk in a dim, heavily wallpapered hotel room — handily rendered with a hint of disrepair by Michael Fink — is the aging playwright (Dale Albright), bespectacled and freshly groomed. He's rewriting a would-be comeback and critical misfire, *Out Cry*. As he taps away at his typewriter, an overheated, restless woman (Alex Alexander) pecks at him from across the room, chiding him for his efforts, accusing him of wasting his time, of already being thoroughly washed up. He is testy in his responses — "Christ, I just refuse to become a total has-been in my own lifetime" — and downright

ferocious the moment she lays a hand on his shoulder. "Don't touch me!" he roars at her, with a glint of fear.

When, a moment later, the mysterious woman leans out the window and invites a sidewalk stud up for a visit, she proceeds to introduce herself to him as Tennessee Williams, a fact the young man (Jeremy Forbing) immediately accepts and admits to already knowing. Thus, we realize — if we hadn't guessed already — that we're in the presence of the writer and his better half: his own female side, that is, or anima, if you will, splayed on the nearby bed in something like standard attire for a Williams heroine — a white slip and a mint julep accent.

Time tripping ensues, as Tennessee-times-two relives scenes from his life, including encounters with sister Rose (Annamarie MacLeod, doing decent work here but plodding along in caricature in the part of Edwina, Williams' mother) and longtime and long-suffering companion Frank Merlo (Forbing, seemingly elsewhere and unconvincing in this crucial role), whose death in 1961 tosses the drug- and booze-addled Williams into a monumental depression.

At the center of the play, Albright and Alexander share a certain gruff but vaguely mechanical connection. Albright's playwright

is dyspeptic, morose, and callously lascivious, without much redeeming allure let alone a sense of talent. Alexander's anima is fairly solid but limited in vacillating between shrill complaint, self-pampering, and wilting empathy. Then again, they're saddled with a fatiguing amount of exposition dressed roughly as dialogue, with only a thin sugaring of wit and charm. The work bluntly states as much as it dramatizes: "I need a companion at night," says Tennessee, "I fear death." And later: "I'm suffering from the affliction of loneliness." Or Frank to TW: "I'm sorry, Tom — I'm in the terminal stages of lung cancer ..." Etc., etc. If the playwright had traveled a little lighter, there might have been room for more beyond the obvious and pedestrian. Rose's last appearance reaches in this direction, as late in the game as it is. As is, the graceful arc the play would trace back to some reconciliation, some consolidation of halves and acceptance of self, is a surprisingly frigid ride. **SFBG**

TENNESSEE IN THE SUMMER

Through March 1
Wed.-Sat., 8 p.m.; Sun., 2 p.m.;
\$22-\$40
New Conservatory Theatre Center
25 Van Ness, SF
(415) 861-8972
www.nctcsf.org

SPIRITED: BLACK CHOREOGRAPHERS FESTIVAL TAKES OFF

For its opening weekend, the fifth Black Choreographers Festival: Here and Now relocated to Laney College in Oakland, once a focal point for local dance in the 1990s. The suggestion that Laney's lovely theater — the best in the East Bay — might once again become available to outside dance presenters is wonderful to contemplate.

With six works, three of them world premieres, producers Laura Elaine Ellis and Kendra Kimbrough Barnes hit the spot on opening night. The pieces spanned a wide spectrum of styles and experiences, indicative of the spirit of generosity and support that permeates this festival. Black Choreographers continues this weekend and Feb. 20-21 with new programs at Dance Mission Theater in San Francisco.

Jaime Wright's *Envelope in Blue* — for budding ballerinas Alyson Abriel, Alissa Baird, and Sarah Wellman — opened the program. Unpretentious but lovingly tended, the gentle new ballet blossomed and curled in on itself. Premiering with a dynamite performance by choreographer Rashad Pridgen — alongside Byb B. Bibene, Juanita Brown, and Sheena Johnson — Motif Performance Group's first-rate *Interludes to Intimacy* synthesized a volatile cocktail of dance languages that veered between the discipline of stepping and the freedom of jazz. On the other end of the continuum from *Envelope in Blue*, Mind over Matter's first performance of the hot and heavy *Where you at?* boiled over with sass, sex, and attitude.

The mix of hip-hop and physical comedy in *Sometimes* was irresistible: dahrio wonder and robert d. lupo, a.k.a. Neopolitan, proved once again how theatrically pungent their work has become. Antoine Hunter is a gorgeously expressive long-limbed dancer whose passionate *Now People* traveled between utmost despair and the shining heights of hope. His ensemble piece *Bullet in the Head*, however, needs a lot more structure and discipline to hold its disparate elements together. **(Rita Felciano)**

Fri/13-Sat/14 and Feb. 20-21,
8 p.m.; Sun/15, 7 p.m.; \$10-\$15.
Dance Mission Theater, 3316 24th St., SF. www.bcfdhereandnow.com



‘A Modern World: Latino Perspectives’

» **PREVIEW** Walk the streets of San Francisco and look at the map of California, and you’ll notice so many roads and towns with Spanish names that you’ll be struck by the fact that we often take their presence for granted. Little wonder, since the Spanish, Mexicans, and other Latinos have played a major part in the Bay Area longer than many other demographic groups. Likewise Hispanic writers, painters, musicians, and dramatists have slowly but surely become part of our cultural ecology. Dancers — partly for economic, partly for cultural reasons — have had a harder time finding a place for themselves in the patchwork tapestry that is Bay Area dance. But they are beginning to make their voices heard, not only as interpreters and performers, but as creators of their own works.

Still, when David Herrera looked around, he found a Black Choreographers Festival, a Women on the Way Festival, and a Gay, Lesbian, and Transgendered Festival — but no Latino festival. So “A Modern World: Latino Perspectives” is his attempt to gain visibility for choreographers of his heritage. Inspired by his mother, Herrera examines the societal role of Hispanic women in his own works, *Seguimos/We Continue* and *Sin Vencer: Amigas y Comunidad*. In *Love Beyond Body*, the Brazilian-born Paco Gomes looks at how a profound desire to love can open people beyond the limits set by sex, gender, class, and religion. Jacinto Vlach, who two years ago founded her own Liberation Dance Theater, created *SSL (Spanish Second Language)* based on her experience as a non-Spanish-speaking Latina traveling through Central America while searching for her identity. **(Rita Felciano)**

A MODERN WORLD: LATINO PERSPECTIVES Fri/13–Sat/14, 8 p.m., \$17.

The Garage, 975 Howard, SF. (415) 885-4006

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

A Delicate Balance Custom Made Theatre Co, 965 Mission; 1-800-838-3006. \$15-25. Opens Thurs/12, 8pm. Wed-Sat, 8pm. Through March 7. Katja Rivera of Shotgun Players directs Edward Albee’s drama in this Custom Made Theatre production.
A Girl’s War Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-25. Previews Sat/14–Sun/15. Opens Mon/16. Thurs-Sat, 8pm; Sun, 5pm. Through March 8. Golden Thread Productions presents the West Coast premiere of Joyce Van Dyke’s award-winning love story delving into the Middle Eastern experience.
Philistines Zeum Theater, Yerba Buena Gardens, Fourth and Howard streets; 749-2228, www.act-sf.org. \$15-20. Previews Thurs/12–Fri/13, 8pm. Opens Sat/14, 8pm, and Sun/15, 2pm. Thurs-Sat, 8pm; Sat-Sun, 2pm (except Sat/14). Through Feb 28. A controlling patriarch looms large in the turn-of-the-century Russian household depicted by Maxim Gorky and adapted by Andrew Upton.
Souvenir American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-69. Opens Fri/13. Tues-Sat, 8pm (except Feb 24 at 7pm); Sat-Sun, 2pm; Sun, 7pm. Through March 15. The

Tony-nominated Judy Kaye reimagines the tale of Florence Foster Jenkins, the tone-deaf socialite who believed she was a great soprano.
Waitin’ 2 End Hell Lorraine Hansberry Theatre, 77 Beale; 474-8800, www.lhtsf.org. \$24-36. Previews Thurs/12–Fri/13, 8pm. Opens Sat/14. Thurs-Sat, 8pm; Sun, 2pm. Through March 1. William a. Parker’s comedy-drama centers on a group of friends gathering to celebrate a 20th anniversary of a relationship that’s beginning to show its fissures.

BAY AREA

Forever Plaid Campbell Theatre, 636 Ward, Martinez; (925) 798-1300, www.willowstheatre.org. \$20-30. Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. The comic musical tribute to “guy groups” and ‘50s hits is presented by Willows Theatre Company.
A Midsummer Night’s Dream La Val’s Subterranean, 1834 Euclid, Berk; www.impact-theatre.com. \$15-20. Previews Thurs/12. Opens Fri/13. Thurs-Sat, 8pm. Through March 21. Impact Theatre stages the Shakespeare comedy in an ‘80s nightclub.

ONGOING

» **Angry Black White Boy** Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15-25 sliding scale. Thurs-Sun, 8pm. Through Sun/15. Dan Wolf’s vigorous and inviting stage adaptation of Bay Area author Adam Mansbach’s 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. Mansbach’s satirical but searching story concerns

a white Jewish suburban hip-hop enthusiast, Macon Detornay (Wolf), whose guilt-tinged identification with African American culture and corresponding aversion to the white mainstream has him uneasily straddling two worlds. While wisely concentrating on the ample humor in a story that’s a bit contrived even for satire, director Sean San Jose and cast propel the action through a fluid, combustible mixture of music and movement. (Avila)

Bisceglie’s SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF’s history, people, and culture are toasted and roasted with song, dance, and comedy.

Cuckoo Phoenix Theatre, 414 Mason, sixth flr; 1-800-838-3006. \$10-25. Fri-Sat and Feb 26, 8pm; Sun/15 and Feb 22, 5pm. Through Feb 28. Jump! Theatre presents the world premiere adaptation of Madison Clell’s graphic novel, which recounts the author’s struggles with Dissociative Identity Disorder.

Dolls Theatre 3, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 22. Writer and performer Michael Phillis presents a one-man show about growing up gay in rural California, through the filter of his doll collection.

I Love You, You’re Perfect, Now Change Off-Market Theater, Studio 250; www.roltheatre.com. \$18-30. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 28. Ray of Light Theatre presents the mating game as musical comedy.

Landscape of the Body SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through March 7. The Bay Area’s mini John Guare renaissance continues as SF Playhouse revives the New York playwright’s macabre 1977 musical comedy about a transplant from Maine to Manhattan named Betty (Susi Damilano). In the name of retrieving her wayward sister (Rana Kangas-Kent), Betty ends up taking on her sibling’s nefarious life, as her young son (Alexander Szotak) falls in with an even more nefarious group of sociopathic preteens, and Betty’s murdered sibling sings about life from some rather more pleasant beyond. Meanwhile, an aggressive, not to say amorous, police detective (Andrew Hurteau) hounds and haunts Betty as an amorous, not to say aggressive, loony from her past (Gabriel Marin) comes a-courting. Director Bill English’s cast is gamely focused but uneven and the production feels slack in places, but the dark thread of mayhem running throughout this inconsistently charming piece of whimsy lends a definite charge to what might otherwise seem like rather thin stew. (Avila)

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard’s solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

» **Mud** Exit on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/15. Maria Irene Fornés’s play is set on a pig farm wallowing in rural poverty, disease, desperation, domination, and the blurring of all lines between its human occupants and their environment. One young woman (Marilet Martinez), however, is determined to improve herself, but finds her attempt to rise up and live stymied by two rivaling males: her childhood mate (Alan Kaiser), raised with her in familial proximity and a kind of animal familiarity, and the older, seemingly wiser man she asks to move in (Garth Petal). Fornés’s eerie, funny, fierce, and subtle one-act (an Obie Award-winner in 1983) unfolds in a gripping series of short, overlapping scenes — bridged by appropriately distancing light and sound cues from Heather Basarab and Cliff Caruthers, respectively — that continually form and reform the power dynamics between the three characters ahead of a startling yet strangely gentle climax. (Avila)

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through March 28. Brian Copeland returns with his long-running solo show.

» **7 Sins** EXIT Theatre, 156 Eddy; 206-1605, www.theexit.org. \$25-40 (on Valentine’s Day a pair of \$40 tickets receive a signed bottle of wine from James Judd and Son Vineyards). Fri-Sat, 8pm. Through Feb 21. Even atheists raised by wolves in some exalted suburb of PC-land have heard of the seven deadly sins — usually because that’s where the fun is usually to be found. Greed, gluttony, sloth: check, check, check. For La Traviata’s Alfredo Germont and SF funnyman James Judd, sin is as much a motivator as it is a fatal flaw. Against this premise, Judd details some of the more amusing anecdotes of his personal life, from grade school geek to stand-up comic, earnest law school student to dot-com-bubble “technology reporter” with no working knowledge of anything remotely technical. Judd has an amusingly over-the-top performance style, honed no doubt by his childhood watching soap operas on

behalf of his working mother, and his comic timing is relentless. (Gluckstern)

Tough Titty Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$5-75. Wed-Sat, 8pm; Sun, 2:30pm; Sun/15 and Feb 22, 7pm; Feb 18, 1pm. Through Feb 22. Late playwright Oni Faida Lampley’s occasionally wearying but otherwise moving and humor-laced drama about an African American woman living with breast cancer makes its West Coast premiere in a graceful, focused production under director Robert O’Hara for Magic Theater. (Avila)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun and Wed/11, Feb 18 and 25, March 4, 11, 18, and 25, April 1, 8, 15, 22, and 29, May 6 and 13, and June 24, 2pm; May 24 and 31, and June 7, 14, and 21, 7:30pm. Through June 27. As the moral would have it, wicked is as wicked does. You may remember what *Wicked* does from its pre-Broadway Bay Area premiere back in 2003.

Now on tour as the long-running Broadway hit it has since become, *Wicked* posits *The Wizard of Oz*’s evil broomster, the Wicked Witch of the West, a.k.a. Elphaba (an appealing Teal Wicks), as a misunderstood rebel on the side of justice for the animals, human kind’s loquacious one-time equals, and now the convenient object of a campaign of fear and oppression masterminded by the not-so-nice if ever so charming Wizard of Oz (David Garrison) — a political muzzling that has them literally losing the power of speech. Frankly it’s that last part of the premise that loses me: while I’m solidly pro-animal in principal, are we really supposed to bemoan the loss of their lingual capacities? Personally, I get enough lip as it is from humanoids without every fish and fowl joining the conversation. Anyway, assuming you don’t mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor,

CONTINUES ON PAGE 40 »

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Arts AIC NEWLIST GUARDIAN THE SAN FRANCISCO FOUNDATION

ONGOING CONT>>

the spectacle rules the stage as ever, supported by sharp performances from a winning cast, including a truly bubbly Kendra Kassebaum as Glinda and the wonderful Carol Kane as Madame Morrible. (Avila)

The W. Kamau Bell Curve SF Playhouse Studio Theater, 533 Sutter; www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one; Valentine's Day edition offers two for one for interracial couples and \$15 for multiracial people). Thurs-Sat, 8pm. Through Feb 28.

BAY AREA

In the Next Room (or the vibrator play) Roda Theatre, Berkeley Repertory, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm (no performance March 13 and no matinees during previews and Sat/14, Feb 19 and 27, and March 5). Through March 15, Berkeley Rep's 50th world premiere is as stimulating as they come, if you'll pardon the expression, being Sarah Ruhl's smart, funny, moving treatment of sexual politics at the cusp of the modern era. Shimmering with very fine performances under impeccable direction by Les Waters, Ruhl's story unfolds at a piquant moment of social change: with the advent of Edison's light bulb comes the dawn of the electric age and, through male-dominated medical science, a form of treatment for female "hysteria" in the form of an early vibrator. Yes, the vibrations were good. But all is not well in the Victorian home and "operating theater" of Doctor Givings (Paul Niebanck), his wife Catherine (Hannah Cabell), and their newborn child. Between medical treatments in one room and social contortions in the other, a set of characters shuffle back and forth through an objectifying, alarmingly bifurcated world: the frigid Sabrina Daldry (Maria Dizzia) and her frost-inducing boor of a husband (John Leonard Thompson); the doctor's spinster assistant Annie (Stacy Ross); the Givings' new wet nurse, an African American woman who has recently lost her own child (Melle Powers); and a vaguely lubricious artist (Joaquin Torres) of confidently pre-modern allegiances. Throughout, scenic designer

STAGE

Annie Smart's adjacent rooms form a sharp visual diptych ruminating on the science of domesticity and the domesticity of science, while David Zinn's magnificent Victorian costumes remain fully integrated in the thematic architecture of Ruhl's elegant meditation on the socially embedded nature of sexuality as well as the nature and science, the metaphysics and mystery, of love. (Avila)

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. \$39-69. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through March 15. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

Fiesta Flamenca Bollyhood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

Within the Spiral Brava Theater Center, 2781 24th St; 601-6421. \$16. Wed/11, 8pm. The performance includes choreography by Mariko Ruhle, Jeanette Male, and others, as well as live music and visual art.

PERFORMANCE

American Icon Stage Werx, 533 Sutter; www.eric-cash.net. Fri/13, 8 and 10pm. Eric Cash presents comedy alongside Sub-Zero Permafrost.

Bad Luck, Love n' Lincoln Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. \$25-69. Thurs/12-Fri/13, Sun/15, 8pm. The Thrillpeddlers kick off their season with benefit shows filled with live music, "sensual show-and-tell," and onstage interviews with V. Vale.

The Burning of the Ancient Library of Alexandria CounterPULSE, 1310 Mission; 1-800-838-3006. \$15-20. Thurs/12-Sat/14 and Feb 20-21, 8pm; Feb 22, 2pm. ARTSHIP Ensemble and Slobodan Dan Paich tell the story of Hypatia of Alexandria.

Scott Capurro The Marsh, 1062 Valencia; www.themarsh.org. \$15-35 sliding scale. Fri/13-Sat/14, 8pm. The comic asks tough questions in "Scott Capurro Goes Deeper."

Does This Piano Make My Ass Look Big Mama Calizo's Voice Factory, 1519 Mission; www.kittymusic.com. \$15 sliding scale. Sun/15, 6:30pm. Suzanne Ramsey (Kitten on the Keys) performs with Satan's Angel, Scenic Sisters, Vinsantos, Lady Monster, and others.

How We First Met Herbst Theatre, 401 Van Ness; 392-4400. \$20-35. Sat/14, 8pm. Couples tell

their tales and an improv ensemble recreates pivotal moments.

Sally Kellerman Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therrazzroom.com. \$40. Mon/16-Tues/17 and June 29, 8pm. The actress celebrates her new CD, *Sally* (Music Force).

Love Bites Pop Rocks: LGCSF Sings Top 40 Hits of Bitterness and Betrayal Women's Building, 3543 18th St; 1-800-838-3006. \$30. Fri/13 adults-only, 8pm. The Lesbian/Gay Chorus of SF presents its sixth annual anti-Valentine's Day cabaret and musical extravaganza, which includes fully staged performances of music by Dion, Cher, Madonna, and more.

The Maids EXIT Theatre, 156 Eddy; 673-7311. \$15. Fri/13-Sat/14, 8pm. Sanabria Productions produces Jean Genet's classic play.

The Morning After Show with Howard Stone SF Playhouse, 533 Sutter; 646-0776, www.comedyonthesquare.com. \$20. Sun/15, 8:30pm. Comedy Noir takes a "post-apocalyptic" look at love, romance, and talk shows.

Mortified Make-Out Room, 3225 22nd St; www.eventbrite.com. \$12-15. Thurs/12-Fri/13, 8pm. The annual "Doomed Valentine's" show includes Live Evil, playing metal interpretations of lame '80s music.

A Night with the Human Blockhead Bender's Bar & Grill, 806 S Van Ness, SF; (415) 824-1800, www.bendersbar.com. Thurs/12, 6pm (continues at Hotel Utah Saloon, 500 Fourth St, 8:30pm). Veteran Coney Island sideshow performer and alternative culture hero of the '90s Donny Vomit, a.k.a. the Human Blockhead, can pound 'em like no other — right into his skull. Join him for a special SF Beer Week performance as he inaugurates his new Schmaltz Brewery namesake beer. The next night, Fri/13, 5-11pm, Vomit leads the first Coney Island Pub Crawl through the Mission District. Freak your foam as he nails SF Beer Week up through his nostril. Monk's Kettle, Amnesia, and Elixir are all on tap (free except \$6 at Amnesia). Time to get hammered. (Marke B.)

Queens Girl Climate Theater, 285 Ninth St; 263-0830. \$10-12. Thurs/12, 8pm. Lauren explores her sexuality through her hairstyle in this multimedia show directed by Annika Boras.

Rendezvous d'Amour Veterans Building, fourth flr, 401 Van Ness; 255-4800. \$10-15. Thurs/12, 6:30pm. SF Opera's Adler Fellows perform at Museum of Performance and Design and SF Opera's Bravo! Club's "evening of opera and seduction."

Repeater The Dark Room Theatre, 2263 Mission; www.darkroomsf.com. \$10. Fri/13, 8pm. Local playwright David Robson presents a series of vignettes.

Seasons of Love Brava Theater Center, 2781 24th St; 865-2787. \$23. Fri/13-Sun/15, 8pm. San Francisco Gay Men's Chorus and the Lollipop Guild present "Seasons of Love."

Shindig 69 Rickshaw Stop, 155 Fell; 831-2011, www.rickshawstop.com. \$10. Thurs/12, 9pm. The Devil-Ettes and the Cement Gardens, and others perform at this Keep a Breast Foundation.

Spookshow A-Go-Go: Valentine's Day Massacre Kimo's, 1351 Polk; www.myspace.com/spookshowagogo. \$10. Sat/14, 10pm. Gore gore dancing, film, burlesque, and more from Ruby White, Miss Honey Penny, Kitten on the Keys, and others.

2xMalamud: The Jewbird and the Magic Barrel Kanbar Hall, Jewish Community Center, 3200 California; 292-1233. \$30-34. Thurs/12 and Sat/14, 8pm; Sun/15, 2pm. Traveling Jewish Theatre presents two of the writer's most celebrated works.

Who Loves Ya, Baby Project One Art Gallery, 251 Rhode Island; www.eventbrite.com/event/263851186. Sat/14, 9pm. Today's relationships are explored with humor, sadness and confusion at this Baskets of Darfur benefit.

COMEDY

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, \$5. Thurs, 8pm, on seventh flr: "\$3 Thursdays" produced by Comedy College. Fri, 9pm: "Scantily Clad Comedy" with Joe Nguyen, \$12. Sat, 7pm, seventh flr: "Battle of the Bay" comedy competition, \$10. Sat/14, 7pm, fifth flr: "My Meaty Valentine" with Jabari Davis, \$12-15.

Cobb's Comedy Club 915 Columbus; 928-4320. Wed/11, 8pm: Jon Lajoie, \$16.50. Thurs/12, 8pm; Fri/13-Sat/14, 8 and 10:15pm; Sun/14, 7pm: Charlie Murphy, \$27.50-32.50.

Farley's 1315 18th St; www.farleyscoffee.com. Sat/14, 7:30pm: "Dating, Marriage, Dating" comedy by Liz Grant with Amir Malekpour and comedy open mic, free.

Punch Line 444 Battery; 397-7573. Wed/11, 8pm: Dan Gabriel with Larry "Bubbles" Brown and Sandy Stec, \$15. Thurs/12, 8pm; Fri/13-Sat/14, 8 and 10pm: Roz G. with Dan Gabriel and Sandy Stec, \$15-25. Sun/15, 8pm: SF Comedy Showcase, \$12. Tues/17, 8pm: Comedy Allstars with W. Kamau Bell, Kevin Camia, Carla Clayy, and Ali Wong, \$15. **SFBG**

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speed reading


**SAN FRANCISCO NOIR 2:
THE CLASSICS**

Edited by Peter Maravelis
Akashic Books
300 pages
\$15.95

San Francisco has many legacies, including the social movements of the 1960s and '70s. But before more recent utopian impulses, SF was the Barbary Coast — and Chinatown, North Beach, and the Financial District were havens for gambling, prostitution, and crime. This gritty, nefarious reputation was enhanced in the '30s by Dashiell Hammett's novel *The Maltese Falcon*, and in the '40s by John Huston's film version, among other SF-set stories. SF was a noir city, defined by hard drinking and hard living. This is a legacy that the current city perhaps would prefer to forget, much like a blackout during a drunken binge.

In his excellent introduction to the first *San Francisco Noir* anthology in 2005, editor Peter Maravelis writes, "Crime fiction is the scalpel used to reveal San Francisco's pathological character." With *San Francisco Noir 2: The Classics*, Maravelis does more than pick up the scalpel once again. Using a timeline, he reprints some of the grainiest SF snapshots by Barbary Coast writers. He starts with Mark Twain's hard-boiled description of the infernal Hall of Justice in the late 19th century — a rogues gallery of vermin, where judges drop like flies from stress-induced heart-attacks. He then traces these noir elements to a doppelganger tale by Jack London, on to Hammett, and to contemporary authors such as William T. Vollmann, who writes what Maravelis calls "splatter-noir, where plutocracy has won and the dispossessed give graphic descriptions of the tears in the social fabric." Through recent stories by Janet Dawson, Oscar Penaranda, and others, Maravelis ups the ante, as if to say: *this* is the real San Francisco. Always has been, always will be. **(D. Scot Miller)**

ST. VALENTINE'S DAY NOIR

Sat/14, 8 p.m.
Ha Ra Club
875 Geary, SF
(415) 362-8193
www.citylights.org


WARHOL LIVE

Edited by Stéphane Aquin
Prestel
272 pages
\$75

Roger Copeland has his claws out at the very beginning of "Seeing Without Participating," an essay in *Warhol Live*, the LP-size silver-covered brick of a monograph accompanying an exhibition of the same name devoted to music and dance within Warhol's gargantuan oeuvre. The target of his attack isn't as noteworthy as the argument that follows, which is in sync with Peter Gidal's recent writing on Warhol's distinct repositioning of traditional forms of participation and spectatorship. From there, Copeland reveals filmmaker and choreographer Yvonne Rainer's influence on Warhol. Some other musings within *Warhol Live* spotlight obvious or over-familiar aspects of Pop or rock history. But John Hunisak convincingly argues that Warhol shared Ondine's love of Maria Callas and recognized her as a punk pioneer; Branden W. Joseph digs up uncommon information about Warhol's brief stint as a member of a band called the Druids; and Melissa Ragona perceptively taps into Warhol's (by way of Brigid Berlin's) recordings.

The book's vibrant and powerful visual presentation hints that the exhibition — which opens this week at the De Young Museum — might be more rewarding in terms of organization than content. Fluorescent 1980s portraits and *Interview* covers don't flatter Warhol, who had fallen into embracing the past-prime Cars and talent-less groups such as Curiosity Killed the Cat by the time of his death. Still, it's refreshing to see a gathering of sleeve art for his albums, and here and there there's a surprise pleasure, such as the potent pages devoted to the color slides used at Exploding Plastic Inevitable events. **(Johnny Ray Huston)**

WARHOL LIVE

Sat/14 through May 17
De Young Museum
50 Hagiwara Tea Garden Drive
Golden Gate Park, SF
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www.famsf.org


ANDY WARHOL: BLOW JOB

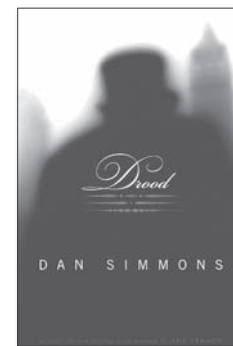
By Peter Gidal
Afterall Books
86 pages
\$16

It's too easy, really, to say that an 86-page appreciation of Andy Warhol's *Blow Job* is the critical equivalent of the film's title. One potentially funny — though also provocative — aspect of *Blow Job* is its 36-minute length, a span of time that would make any jawbone, even a purely imaginary one, ache. As filmmaker and writer Peter Gidal points out, that time span is partially achieved through projection — like Warhol's screen tests, *Blow Job* is presented at the silent-film speed of 18 frames per second, though it was shot at 24 or 25 frames per second.

The temporal is one main focus of Gidal's heady interpretation of *Blow Job*, which comes and goes much like the many-reeled subject, and which is art historical and philosophical more often than theoretical, and never vogue-ish when it tends toward the latter. One of the unexpected rewards of this book is Gidal's discussion of paintings in relation to Warhol's films, in particular Diego Velázquez's sinister *Luncheon or Three Men at a Table* and Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*. His passage about Warhol's *Shadow* series of silkscreens is revelatory. Gidal persuasively removes Warhol from mere camp interpretation, even if his recognition of or devotion to the sensual aspects of *Blow Job* and *Sleep* (1963) is fleeting at best. At times, one wishes he could mirror rather than admire and explicate Warhol's knack for expressing complex ideas in simple, monosyllabic terms. Like Roger Copeland in the new monograph *Warhol Live*, Gidal is most insightful when addressing the mortal themes and pull of Warhol's art, and the challenging — and not merely transgressive — manner in which he reframes notions of acting and watching. **(Huston)**

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EVENTS

“Choose Love BART Sit-in”

» PREVIEW The shooting of
Oscar Grant by a BART police
officer on New Year's Day should be
considered one of the most harrow-
ing and enraging moments in Bay
Area history, not an all-too-common
occurrence. Amadou Diallo in 1999,
Sean Bell in 2006 — regardless of the
charges it might bring, each killing of
a young, innocent black man by police
officers is an act of sanctioned societal
violence. Those assaults and killings
caught on tape present the other side of the eerily popular and quizzically per-
sistent television show *Cops*.

There have been mini-riots in the streets of Oakland for weeks since
Grant's death. When the accused ex-officer, Johannes Mehserle, got bail last
week and moved to Nevada, a crowd gathered outside Oakland's City Hall,
where more people ended up being brutalized by police officers in front of
cameras. It's as if for every outrage, there's even more reason to take to the
streets, which leads to another reason for outrage. But it must be done, and we
have to do it. No matter how many times or how loudly you add your voice,
you must continue to do so if you want what this lethal system to change.

For those who are not fitted in riot gear, the Choose Love BART Sit-in
on Valentine's Day is a good place to start. You are invited to gather at the
Fruitvale BART station and hold a moment of silence. Organizers ask that you
identify yourself by wearing headphones [or] any ribbon or identifier and add-
ing your number to this two-minute “flash-vigil.”

The intent conveyed by the event's anonymous organizer is threefold:
“Choosing love over hate, on the day dedicated to love”; “Taking back
Valentine's Day from its commercialized, glamorized, and sexualized depic-
tions”; and “Creating a place where we all have decided that there is a right
path to take and if you are not walking on it, you are walking away. If you shun
your responsibility, the community ceases to exist.” (**D. Scot Miller**)

CHOOSE LOVE BART SIT-IN Sat/14, 10 p.m. (sit-in from 11:59 p.m.–12:01 a.m.).

Fruitvale BART Station, 3401 E. 12th St., Oakl. www.usaservice.org

Events listings are compiled by Johnny Ray
Huston. Submit items for the listings at listings@sfbg.com.
For further information on how to sub-
mit items for the listings, see Picks.

WEDNESDAY 11

**“Party Corps’ Funkraiser II: Rehabilitation
Project”** Rickshaw Stop, 155 Fell; 861-2011.
7:30 p.m., \$10-25. Nappy G of Turntables on the
Hudson and others perform at this fundraiser for
he International Pediatric Outreach Project.
“Swingin’ at the Apollo” Café Cocomos, 650
Indiana; 407-9171. A 1940s-themed benefit of
the violence prevention program of the youth-run
supper club Old Skool Café.

THURSDAY 12

“Rendezvous d’Amour” Museum of Performance
and Design, Veterans’ Building, 4th floor, 401
Van Ness; 255-4800. 6:30-9:30pm, \$10-15. The
Museum of Performance and Design and the SF
Opera’s Bravo Club present an evening of opera
and seduction, with performances by Adler
Fellows.
What Kind of Liberation? The Green Arcade,
1680 Market; 431-6800. 8pm, free. Nadje Al-Ali
discusses her new book on women and the occu-
pation of Iraq.

FRIDAY 13

“The Bitter Ball” Infusion Lounge, 124 Ellis; 513-
1099. 6-8pm, \$30-90. No, not the precursor to
Sour Patch Kids — a malcontent’s romantic event
benefiting Smitten with Mittens.
“Food From the Heart” Ferry Building, SF; 693-
0996. 5-8pm, free (\$2 for food and drink tickets).
A food vendor fundraiser for Slow Food San
Francisco.
“Literary Death Match” Elbo Room, 647
Valencia; 552-7788. 6:30-9pm, \$5-20. The fif-
teenth installment of the brainiac battle benefits

Opium magazine.

“My Sucky Valentine” Center for Sex and
Culture, 1519 Mission; 255-1155. 7-10pm, \$10-
20. Charles Gatewood, Carol Queen and others
hold forth on why love sucks in this benefit for
the venue.

SF Tribal and Textile Arts Show Fort Mason
Center, SF; (310) 455-2886. 11am-7pm (con-
tinues through Sun/15), \$15. This year’s event
includes exhibitions devoted to paintings and
indigenous drawings.

“transPOP: Artists in Conversation” YBCA
Screening Room, 701 Mission; 978-2787. 6:30pm
(symposium Sat/14), free. Lan Thao Lam and
Sowon Kwon discuss their work in the prelude to
an all-day symposium.

SATURDAY 14

“Love Sick 2” Muse Studios, 224 6th St; (650)
524-0056. 7-11pm, \$15-25. A fashion event
showcasing lingerie by Alexandria von Bromssen
and clothing by other local designers, with some
proceeds benefiting the Riley Center.

SUNDAY 15

“Labyrinth Walk” Mariposa Studio, 2808
Mariposa; (650) 537-0536. 1-4pm, donations
requested. Art by Anna Dal Pino is at the center
of this benefit for the PeaceCamp Initiative, which
brings Jewish and Palestinian youth leaders to a
U.S. summer camp.

TUESDAY 17

D.A. Powell City Lights, 261 Columbus; 362-
8193. 7pm, free. The poet reads from his new
book, *Chronic*.
“The Enigma of Arrival” Mechanics’ Institute, 57
Post; 393-0100. 6pm, \$12. Stanford professor
Saikat Majumdar lectures on modern India and
Anglophone literature and talks with novelist
Vikram Chanda. **SFBG**

food + drink

(1) Greco lamb, Fat Lady, Oakl.

(2) Halibut cheeks, Ducca, SF

(3) T-bone steaks (and pictures of George Moscone),

Palace Family Steakhouse, SF

(4) Bacon explosion à la www.bbqaddicts.com/bacon-explosion

(5) Bee's knees cocktail, Range, SF



All about eavesdropping

By Paul Reidinger
 > paulr@sfbg.com

From hither and yon comes word that the restaurant world is troubled. Nice spots are half-empty in San Diego, greasy spoons are going out of business in small Great Lakes burgs, and even in our own golden city, a slick new restaurant in the Mission District was pretty torpid on a recent Saturday in prime time, according to my friend the reconnaissance man.

Then there's Bar Jules, which is snuggled into a slender spot next to Suppenküche in Hayes Valley, and

still seems to be packing them in, even as the wreckage of the Bush demolition derby continues to accumulate, like rubble in the streets of a bombed city. If your idea of fun is to sit at a Parisian-snug bistro table, a mere elbow's throw from tablesful of 30-ish wine hipsters — I lost count of the number of times I overheard the word "awesome" with respect to this or that cult vineyard or vintage — then you will love Bar Jules.

As for me: I find that while eavesdropping can be fun, compulsory eavesdropping is seldom fun. Also, I dislike the heavy-framed spectacles currently in hipster vogue,

and I fear they come from France, a land I otherwise have the greatest admiration for. No elbows (or shoes!) were thrown at the hipsters, but I could not stop longing for some modified version of that big red Staples button, which, with an "awesome" floating toward me, I would push, and there would be a gentle, obliterating *bzzzzt*. That would be awesome, in the Dame Edna sense.

Bar Jules isn't exactly a French restaurant, but it does have the bustling feel of a boîte in one of Paris' edgier arrondissements. The restaurant, which opened last spring, features the cooking of chef and

owner Jessica Boncutter, whose Zuni pedigree is very much in evidence on the menu. The cooking speaks largely in a Mediterranean vernacular; it's peasant food that's donned its Sunday best for church. But because this is California, other influences make themselves felt as well, and the restaurant quietly but firmly pursues a commitment to local and organic foodstuffs.

Among the least Zuni-ish of the dishes we came across was a shallow bowl of cochinitas (\$10): shreds of pulled pork laid across a bed of short-grain rice, with swirls of pickled white onion scattered across the

top. We were advised that the cochinitas were spicy, but apparently the sense of spiciness is relative, since we found the pork tasty but not even slightly incendiary. A little color would have been welcome, although in general the kitchen seems attentive to the visual dimension of food.

Among the most Zuni-ish dishes was an arugula salad (\$9) tossed with walnuts and red beets, lifted by a creamy coriander vinaigrette. And I mean coriander not in the cilantro sense but in the spice sense; the plant's seeds, when dried, resemble large white peppercorns and, when

CONTINUES ON PAGE 44 »

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Bar Jules CONT.,»

crushed, release a (to me) spicy-nut essence. That essence brought balance to the vinaigrette and helped boost the beets, which for me never taste quite as good as they look.

The bigger plates were nicely sized, not huge. A chunk of bluenose sea bass (\$26) washed ashore on a rubbly winter beach of cannellini beans, shreds of braised fennel root, and black and green olives. I would describe this dish as quintessentially in the Zuni style: elegant rather than fancy, with enough high-quality ingredients to form an ensemble but not so many as to start drowning one another out.

The vegetable platter (\$17), on the other hand, did suffer from a bit of crisping-bin clutter. The star of the plate was a single round of sweet potato, softened and lightly charred on the grill, and it was good. But around it clamored a maddening crowd of grilled leeks, beets, cannellini beans, and quartered baby artichokes, each a worthy player but somehow not connected to the others.

Although I am not a vegetarian, I appreciate the fact that Bar Jules takes vegetarians into account. But a kind of “chef’s surprise” vegetarian platter did surprise me as being slightly retrograde; the better and more modern way is a seamless inclusion of dishes that are naturally meatless. Form lends coherence.

Chocolate nemesis (\$7.50) sounded like such a forbidding dessert that we couldn’t resist it. What arrived was a wedge of flourless chocolate cake half-shrouded in whipped cream. To say that the cake was dense and moist is inadequate; it was a voyage into the very heart of well-moisturized chocolatiness. But I would have liked a raspberry or two — or even a blueberry — just for a touch of color. Like a bit of rouge on Dame Edna’s cheeks. **SFBG**

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By L.E. Leone

> le.chicken.farmer@gmail.com

CHEAP EATS Red. Green.



Yellow. Dark green.

Orange. Light

green to the point

of being *almost*

yellow. Earl Butter

was showing me his peppers, which is not a euphemism.

If it were, I wouldn't know what it meant. So lucky for all of us, this

was literal Truth. There they were,

true peppers, in all their shapely

and colorful glory, on Earl's kitchen

table. Some of them were in bags.

"Weren't you born in Texas?"

I said.

"No no," he assured me. "I lived there when I was little."

I said I hoped he didn't intend to ever go back, because they might not let him in if they knew the way he made chili. As many kinds of peppers as possible, no meat.

For my part, forgiveness was automatic, not only because I love my buddy Earl, but because I wasn't staying for dinner anyway. What a guy! When he cooks, he cooks for the whole floor, and some of the people on his floor are vegetarian.

Sure, I would do things differently. Either cook for myself, or move to a different floor. But I'm not Earl Butter, and this is an important point: I don't know who I am.

Not the chicken farmer, that's for sure. I gave my girls away and moved to a fancy-pants neighborhood in Oakland, arguably Oakland's fancy-pantsiest: Rockridge. I'm mobile (new car), I'm upward (new car); if only I were young, I would be a yuppie.

And, to the extent that yuppies are kind of antithetical to, say, hippie new-age energy healer/poet types, I would embrace my new identity so hard its ribs would crack. I love where I live, and I love the people around me. On the other hand, I'm still as poor as pickle juice. I can afford to live in Rockridge because my apartment is free, in exchange for taking care of the kids sometimes, like picking them up at school, playing music with them, kicking a ping-pong ball in the park, and other things I love to do anyway, like helping with dinner.

Which reminds me: Earl Butter was making chili. But you can't make chili on an empty stomach. I needed me a bath. But you can't exactly bathe on an empty stomach either, if you're me. So I tugged on

his shirt sleeve until I'd tugged him out of the kitchen, clear out of his apartment, down the stairs to the Mission District, and into my car.

And we drove off in aimless search of cheap eats.

Found 'em! On Ocean Avenue, of all the crazy places, riding off into the Sunset. Eat First. What are you gonna do, name like that? We ordered hot and sour seafood soup, spicy chicken wings, kung pao chicken, and sliced pork with preserved mustard green.

But they wouldn't let us have that last one. "It's Chinese food," our waitressperson kept saying, shaking her head.

I countered with the unsailable argument, "And ...?" But it wasn't until I'd persuaded her that I'd had the dish before, many times, and loved it, that she agreed to include it in our order.

Reluctantly. Mutteringly.

Earl Butter pointed out that we were the only whites in the place, that everything else we'd ordered was classic whitey fare, and that no matter how badass I felt on the inside, I *looked* "irretrievably dainty" — even all sweaty and disheveled from back-to-back soccer games.

Waitressperson came back and said they were out of the pork with preserved mustard greens. Earl thinks she was lying. I believe her.

New favorite restaurant.

As for my new-age trucker mother ... maybe you guessed already: he turned out to be more energy healer than truck driver, damn him. On our first date we walked and danced on the sidewalk, looked over a railing into a stream, then sat on a bench and kissed like crazy.

What a wonderful woman I was, he whispered in between things. Deep, oniony, complex, cute ...

I had to say what else, and that was, more or less, it. He showed his true colors. I don't know what shade of pale would describe them. Maybe new-age gray. He was not the color of peppers. **SFBG**

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film

Alain Corneau's *Série noire* offers an inspired take on Jim Thompson's *A Hell of a Woman*. At right, a Liverpoolian scene from acclaimed director Terence Davies' first documentary, *Of Time and the City*.



To a pulp

“One-Two Punch” stalks noir from page to screen

By Erik Morse
✉ a&eletters@sfbg.com

Last year marked the 40th anniversary of the death of author Cornell Woolrich, darkest of the noir genre's lost souls. Like so many of the milquetoast protagonists who populated his novels, Woolrich died an anonymous and ignoble death in a New York City hotel room. Years of alcohol abuse and a gangrenous leg amputation had left him an amorphous wad of a man. Though often credited with establishing the American *roman noir* (“black book”) and indirectly developing its cinematic correlate, film noir, his literary legacy has largely been siphoned by hard-boiled mavericks like Raymond Chandler and Dashiell Hammett.

Inspired by Dostoyevsky and Victorian poets like F.W. Bourdillon, whose 1878 ode “Light” provided the title to one of Woolrich's most popular novels (The night has a thousand eyes, / And the day but one). Woolrich's occasionally hackneyed poetics of the dark became his literary obsession. Besides 1945's *The Night Has a Thousand Eyes*, there was 1959's *Death Is My Dancing Partner*, 1948's *I Married a Dead Man*, and a 1939 short story, “Through a Dead Man's Eye.” Few American writers so accurately portrayed the crushing boredom and fantasies of violence that existed in the postwar American metropole

during the very years when suburbanization and media-driven consumption lavished the middle-class with giddy excesses. Biographer Francis Nevins perspicaciously sums up Woolrich's life and career with one of the late author's most nihilistic offerings: “First you dream, then you die.”

The Pacific Film Archive's “One-Two Punch: Pulp Writers on Film” retrospective celebrates the onscreen contributions made by Woolrich and his brethren in pulp — Fredric Brown, Jim Thompson, and Charles Willeford — from the halcyon mysteries of the '40s to the bloody climaxes of the '80s and '90s. While many noir authors established reputations primarily on the page and others failed to make the transition to Hollywood, these four writers have had a particularly enduring relationship with cinema, as their stylized and iconic prose lent itself to arch visual expression.

Along with the über-popular James M. Cain, Woolrich and Thompson were responsible for much of the genre's early vogue and were able to cash in on the development of the mass paperback (the primary medium for *roman noir*) precisely because their onscreen popularity had made the format financially viable. Woolrich's publications-turned-films like *The Phantom Lady* (1944) and *The Black Angel* (1946), along with Thompson's *The Kill-Off* (1989), signified the breadth of noir's settings and styles by effectively trading the former's claustrophobic Gothams for the latter's dusty, open roads and seaside towns.

Discovered in Europe in the '60s and '70s, Woolrich and Thompson were critically acclaimed by French *nouvelle vague* writ-

ers and directors like Jean-Luc Godard and François Truffaut. Alain Corneau's *Série noire* (1979), written by Oulipo poet Georges Perec and based on the 1954 Thompson novel *A Hell of a Woman*, is a conscientiously Francophone retelling of a most American narrative.

Fredric Brown, an eccentric innovator of the noir/sci-fi short story, had as much influence on the works of Philip K. Dick as those of Elmore Leonard. His 1949 novel, *Screaming Mimi* (Gerd Oswald's film version, 1958), remains his most infamous contribution to the screen. Starring newcomer Anita Ekberg — later of *La Dolce Vita* (1960) fame — *Mimi's* lewd, serial killer-meets-stripper plot is a thinly veiled exercise in dime novel titillation.

Willeford, the most contemporary of the quartet, comes closest to representing the silver age of the genre, often referred to as neo-noir. Similar in style to Thompson, Willeford forgoes the moribund poetics of Woolrich and the whimsical perversities of Brown for more straightforward prose replete with crisp plotlines, raunchy interludes, and sociopathic villains. Willeford's most popular novel turned film, 1984's *Miami Blues* (George Armitage's film version, 1990), demonstrated the crossover potential of crime fiction onto the screen at the beginning of the '90s, anticipating the mega-popularity of Leonard and Quentin Tarantino. **SFBG**

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DIRTY OLD TOWN: OF TIME AND THE CITY

It's been eight years since Terence Davies gifted us with his sublime if slightly inferior film version of Edith Wharton's *The House of Mirth*. After various false promises from moneyed folks and battles with bureaucratic fools, he's returned with a largely found-footage documentary — an extremely mouthy one.

Those who've seen Davies in-person know he's far from the shy misery maven one might assume from autobiographical films such as *Distant Voices, Still Lives* (1988) and his peak work, *The Long Day Closes* (1992). He likes to spout a witticism or three. But even that awareness doesn't quite prepare one for the full-boar melodramatic recital-ready voiceover of the made-for-TV *Of Time and the City*. At one point, discussing his first encounters with MGM musicals, Davies declares that he “swallowed them whole.” In fact, here, his rich, raspy, megadramatic readings threaten to swallow the imagery he's gathered just as wholly. He answers a great line about poverty from Willem De Kooning with an equally great insult about rich royalty. At other times he's simply overwrought.

Of Time and the City is best when Davies lets the montage — or an excellent singer — do the talking. It's uncanny how he choreographs archival material to perform the same slow retreats that characterize the ever-revealing dolly shots in his movies. As a soundtrack for wartime, the Hollies' “He Ain't Heavy, He's My Brother,” is born again, so it's a drag when Davies stuffily argues that the Beatles are provincial. Davies is a collageist with a strong nostalgia streak. Sometimes it spoils the best of him. **(Johnny Ray Huston)**

OF TIME AND THE CITY opens Fri/13 in Bay Area theaters.

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Import Export

>> REVIEW E.M. Forster's plea to "only connect" is given a scathing work-over in Ulrich Siedel's *Import Export*, which makes its U.S. theatrical premiere at Yerba Buena Center for the Arts. Siedel provides more displays of our species capacity for spite, indifference, and brutality than all the *Saw* films combined, though nary a drop of blood soils the screen. Siedel has no need for Rube Goldbergian gore machines — the chips dealt by the fall of the USSR to the residents of the Ukraine, now parasitically exploited by its wealthier Western neighbors, are enough. That the film's title coldly describes the movement of goods and services as well as the cross-border trajectories of its two main characters is no accident: no attempt at empathy or conscientiousness on their part goes un-snuffed under the grind of capitalism. Olga, a pretty Ukrainian nurse who makes money on the side working as a webcam girl, heads to Austria hoping to improve her lot in life. After being fired as an au pair, she winds up working as a cleaning lady in an eldercare facility, where she tentatively attempts to befriend the bedridden patients who are treated no better than used furniture. Olga's narrative is intercut with that of Pauli, a muscled Austrian hood who aspires to become a security guard but winds up helping his lecherous father-in-law deliver outmoded gaming machines to Ukrainian housing blocks after being humiliated on-duty by a gang of toughs. None of this is easy viewing, and there are several moments — particularly with the elderly cast members who appear to be truly mentally ill — when one wonders if Siedel is in some way contributing to the grotesqueness he's setting out to document. It is a question perhaps only answered by repeated viewings. That is, if you have the stomach for it. **(Matt Sussman)**

IMPORT EXPORT plays Thurs/12-Sat/14 at Yerba Buena Center for the Arts.

See Rep Clock.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamal, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INDEPENDENT FILM FESTIVAL

The 11th IndieFest runs through Feb 22 at the Roxie, 3117 16th St, SF; and Shattuck, 2230 Shattuck, Berk. Tickets (most shows \$11) are available at www.sfindie.com. All times pm.

WED/11

Roxie "Gods, Visions, and Video Games: An Animation Collection" (shorts program) 7:15. Harrison Montgomery 7:15. Eugene 9:30. *Strange Girls* 9:30.

THURS/12

Roxie *Ex-Drummer* 7:15. "Meet Cute, Love Hard" (shorts program) 7:15. *Home Movie* 9:30. *Route 30* 9:30.

FRI/13

Roxie *Let Them Know: The Story of Youth Brigade and BYO Records* 7:15. *RSO (Registered Sex)*

Offender 7:15. *Skills Like This* 9:30. *Make-Out With Violence* 9:30. *I Sell the Dead* 11:45.

SAT/14

Roxie "Altered Fates" (shorts program) 12:30. *Waiting for the Sun* 12:30. "Long Live the New Flesh: Emerging Voices from the Canadian Fantastic" (shorts program) 2:45. "A Scream and a Half" (shorts program) 2:45. *Automorphosis* 5. *Circus Rosaire* 5. *The Full Picture* 7:15. *Great Speeches From a Dying World* 7:15. *The 27 Club* 9:30. "Pinku Two:" *The Bedroom and Sexy Battle Girls* 9:30. *The Teeth of the Night* 11:45.

SUN/15

Roxie "Dude, Where's My Purpose?" (shorts program) 12:30. *Abraham Obama* 12:30. *Circus Rosaire* 2:45. *The Full Picture* 2:45. *Waiting for the Sun* 5. "Meet Cute, Love Hard" (shorts program) 5. *Idiots and Angels* 7:15. *Woodpecker* 7:15. *I'll Come Running* 9:30. *The Teeth of the Night* 9:30.

MON/16

Roxie *Let Them Know: The Story of Youth Brigade and BYO Records* 7:15. *RSO (Registered Sex Offender)* 7:15. *Idiots and Angels* 9:30. *Make-Out With Violence* 9:30.

TUES/17

Roxie *Automorphosis* 7:15. "A Scream and a Half" (shorts program) 7:15. *Great Speeches From a*

Dying World 9:30. *The 27 Club* 9:30.

OPENING

Confessions of a Shopaholic Aw, remember when it was cute to overspend? (1:52) *Marina*.

Friday the 13th Also known as *Friday the 13th: Part 12*. (1:40) *Grand Lake*.

» **Import Export** See pick box. (2:15) *Yerba Buena Center for the Arts*.

The International The season of hope does not seem to have descended on the world of Tom Tykwer's *The International*. Its grim hero, Interpol agent Louis Salinger (Clive Owen), is fueled by another change agent entirely: an enraged obsession with bringing down a web of shady, murderous banker-conspirators who are themselves pre-occupied with arms deals and puppet-mastering the economies of third-world nations. Pairing up with Manhattan assistant D.A. Eleanor Whitman (Naomi Watts), Salinger embarks on a jet-setting investigation that involves him in questions of moral deterioration as well as escalating mayhem. The film gets caught on some corners while trying to steer us through these constructions of high-finance plotting as well as regular old plotting, and some gaps in the latter force us to jump or get left behind; by the last act, the desire to keep up has somewhat faded. However, because this is a film made by Tykwer (1998's *Run Lola Run*), the mayhem itself is often absorbing. A multiple-target manhunt spirals tensely through a bullet-pocked Guggenheim, potential victims of collateral damage cowering in clusters at every turn, and the extravagant damage inflicted at length on this architectural icon suggests an utterly unsafe world in which the authorities never arrive. Another uneasy visual is Salinger himself, an unshaven, unshowered, unsmiling fellow whose fixation brings out the uglier side of Owen's intelligent brutality. Meanwhile, Whitman's earnest, fervently uttered promise that "We'll blow this thing wide open" sounds appropriately thin, flattening out beyond cliché into even emptier territory. (1:58) *California, Marina*. (Rapoport)

» **Of Time and the City** See "Dirty Old Town." (1:14) *Lumiere, Shattuck*.

» **Owl and the Sparrow** Tender is the urban *mis en scene* of *The Owl and the Sparrow*, Saigon-born Stephane Gauger's loving look at one working child in modern-day Vietnam. Though in part a romance, in part a *bon mot* to the family one willingly forms rather than the ties that painfully bind, Gauger's real aim centers on a brief, *National Geographic*-worthy still-photo montage of the country's urchins: he's fallen for these kids, and thanks to his lead, Han Thi Pham, who portrays the feisty 10-year-old runaway Thuy, we do too. Thuy has run away to the big city, fleeing her unpaid, thankless toils at her uncle's bamboo blind factory, and is eking out a living selling flowers on the streets. She has look of a sweet, forlorn sparrow you might find flitting through a silent film and possesses some of the emotional power of Ana Torrent in *Cria Cuervos* (1976). Over the course of a few days she befriends lovelorn zookeeper Hai (The Lu Le) and ever-in-flight airline attendant Lan (Cat Ly). Somewhat predictably, the little girl designs to bring her wise owl of an animal whisperer and her sky-bound lady friend together, but it's hard to begrudge these characters — unified by their loneliness and compassion rather than any city-slicker callousness and self-absorption — their happiness, which Gauger renders elegantly with gentle, handheld extreme close-ups, augmented by a spare yet eloquent Yo La Tengo-ish guitar score by Pete Nguyen. (1:37) *Sundance Kabuki*. (Chun)

Under the Sea 3-D Jim Carrey narrates this 3-D IMAX dive below Southern Australia, New Guinea, and other Indo-Pacific areas. (run time not available)

ONGOING

"Academy Award Nominated Shorts"

Embarcadero, Shattuck, Smith Rafael.

Bride Wars (1:30) *SF Centre*.

Che (part one, 2:09; part two, 2:08) *Opera Plaza* (part one only), *Smith Rafael*.

» **The Class** Everybody has their favorite high school movie (1967's *To Sir, with Love*, 1989's *Dead Poets Society*, whatever), but once you've seen Laurent Cantet's *The Class*, everything before it may seem hopelessly phony. This extraordinary feature — developed over a year's course with actual students and faculty of a Parisian suburban h.s. — has bestselling author François Bégaudeau playing himself as a language teacher struggling (not always gracefully) to instruct variably assimilated ethnic teens in proper Frenchspeak they think dated and irrelevant. His pushy frankness breaks through their resistance, but also invites bitter, immature misunderstanding-

ing. Over two hours' long, *The Class* races by, as engrossing as it is deceptively simple. It's at once a joy, tragedy, time capsule, and universal snapshot of moral gray zones. It's something quite wonderful. The subject may sound tedious, but trust me: you'll be glad you went. (2:08) *Clay, Smith Rafael*. (Harvey)

» **Coraline** *Coraline* is a great film to take your kids to, provided you're willing to let them sleep in your bed for a night. Like the Neil Gaiman novel it's based on, this is a fairy tale with a dark side, an *Alice in Wonderland*-style fable that doesn't dumb things down for its target audience. But then, neither did *Alice*. Dakota Fanning voices Coraline, a lonely, blue-haired little girl in search of adventure. She finds it, and them some, when she travels into bizarre world by way of a tiny door in her house. There she finds her Other Mother (Teri Hatcher), who seems nice enough — except that she wants to sew buttons into Coraline's eyes. Soon the precocious girl has embarked on a mission to save her kidnapped parents, some old school ghosts, and, of course, herself. The animation style is an updated version of that found in *The Nightmare Before Christmas* (1993), also from director Henry Selick. There's a richness and depth to *Coraline*'s world, which is only emphasized by the nifty 3-D effects. Inevitably, this *Coraline* is softer than Gaiman's source material, but it's spooky enough to please both fans and newcomers. Despite the lack of big scares, it leaves you with a lingering unease. And possibly a fear of buttons. (1:40) *Orinda*. (Peitzman)

The Curious Case of Benjamin Button (2:47)

1000 Van Ness, Presidio, Shattuck.

Defiance (2:09) *Oaks, 1000 Van Ness*.

» **Doubt** (1:44) *Opera Plaza, Piedmont, SF Centre, Shattuck*.

» **Frost/Nixon** (2:02) *1000 Van Ness, Presidio, Shattuck*.

» **Frozen River** (1:36)

Opera Plaza.

Gran Torino (1:56) *1000 Van Ness, Shattuck, Sundance Kabuki*.

He's Just Not That Into You At first glance, you suspect it'll be a cinch to make this film into a drinking game of sorts: every time someone utters the key title phrase, take a gulp from your gin-flavored Smartwater (endorsed by *He's Just Not That Into You* star Jennifer Aniston). Face it, those words are the reason for the initial self-help book's and the subsequent movie's very existence. Anyway, don't bother. Instead of camp declarations of disinterest we get a Bradley Cooper's straying husband blurting, "I'm just so into you," to Scarlett Johansson's self-consciously va-va-va-voom singer-songwriter (note to the siren's future stylists: Johansson is never less sexy than when she's tritely tarted up in a cliché scarlet-lace bustier). Rather than giving us the *Rules*-style hard knocks and male-privileging tough talk of the book, we get something closer to *When Harry Met Sally* (1989) meets *Sex in the City* — complete with former's faux-doc-ish relationship testimonials and the latter's frenetic female audience, who tumble into paroxysms of oohs and ahs at the suggestion of a ring. Hold the splashy wardrobes and shopping fetishism. Instead the girly heart of *Into You* focuses on Aniston as the gal fed up with her no-go, no-trousseau live-in boyfriend (Ben Affleck); Jennifer Connelly as the prissy, nest-happy house-mouse who is too busy renovating to realize hubby (Cooper) is wandering; and Ginnifer Goodwin as the archetypal desperate singleton scaring off striped-shirt types at top speed. Producers Flower Films (co-helmed by Drew Barrymore who, like Affleck, makes only a cameo-level appearance here), manages to turn the dating manual into a workable chick flick with a leavening dollop of humor. But despite the memorable image of Aniston and Connelly standing beside each other with identical blonde and brunette blown-out pageboys — read: ideals of WASP-y perfection next to a frizzy, frazzled Goodwin — it's the Ginnifer with the quirky "G," as in "gee whiz," who steals the movie here, triggering multiple multiplex girl-crushes with all her hunger, heart, and *Big Love* promise. (2:07) *Grand Lake, 1000 Van Ness, Presidio, SF Centre, Shattuck, Sundance Kabuki*. (Chun)

» **Heart of Fire** (1:34)

Sundance Kabuki.

Hotel for Dogs (1:40) *Oaks*.

» **I've Loved You So Long** (1:57) *Oaks, Opera Plaza*.

Last Chance Harvey (1:32) *SF Centre*.

» **Milk** (2:05) *California, Embarcadero, Empire, Four Star, 1000 Van Ness, Piedmont, Sundance Kabuki*.

My Bloody Valentine 3-D (1:41) *SF Centre*.

New in Town (1:36) *1000 Van Ness*.

Paul Blart: Mall Cop (1:27) *1000 Van Ness, SF*

Centre.

The Pink Panther 2 (1:32) *1000 Van Ness, Presidio, SF Centre*.

Push (1:51) *1000 Van Ness*.

» **Rachel Getting Married** (1:57)

Lumiere.

» **The Reader** (2:05) *Albany, Embarcadero, Empire, Four Star, Orinda, Sundance Kabuki*.

» **Revolutionary Road** (1:59) *Four Star, Grand Lake, SF Centre, Shattuck, Sundance Kabuki*.

» **Slumdog Millionaire** (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Presidio, Smith Rafael, Sundance Kabuki*.

Taken (1:30) *1000 Van Ness*.

Underworld: Rise of the Lycans (1:32) *1000 Van Ness*.

The Uninvited (1:27) *1000 Van Ness*.

Vicky Christina Barcelona (1:37) *Oaks*.

» **Waltz with Bashir** (1:30) *Embarcadero, Shattuck*.

» **Wendy and Lucy** (1:20)

Lumiere, Shattuck.

» **The Wrestler** (1:45) *Bridge, California, Empire, Grand Lake*.

REP PICKS

» **Cool Hand Luke** In the 1960s Paul Newman was golden — not just at the box office, but in a supreme confidence of wry, masochistic (cuz his prettiness almost required that counterbalance), physically louche yet characterful-enough charisma that still just pops off the screen. In 1967's *Cool Hand Luke*, he plays the titular minor miscreant, given two years' hard time for drunkenly beheading several small-town parking meters. He lands on a Southern chain gang ruled by mean warden Strother Martin and bullied by fellow-prisoner frenemy George Kennedy (who won an Oscar for a rare non-insufferable performance). Luke can't help "gettin' in trouble with the man," much as he tries to lay low. This was hitherto TV director Stuart Rosenberg's first Newman vehicle. It was such a perfect fit of image and zeitgeist the star employed him twice again, on the dreadful 1970 *WUSA* and mediocre '75 *Drowning Pool*. (The late Rosenberg made a couple other OK movies, but mostly betrayed Newman's faith in a series of crap films.) *Cool Hand Luke* sports striking parallels to 1975's *One Flew Over the Cuckoo's Nest*, which provided an equally iconic role for Jack Nicholson seven years later. It's a similar counterculture rebellion allegory whose rakish antihero is pummeled into stupefied, martyred submission by the man (or nurse). It's likewise mostly funny before it turns tragic yet inspirational. It's also got an extraordinary supporting cast of actors on the cusp of fame. But as the cinematic *Nest* has always been somewhat overrated, *Luke* is now underrated. Its smartly gauged tonal shifts, performances and stylistic fillips (despite a few sentimental set-piece blunders) remain highly satisfying. Is it phony? Kinda. But Newman sells the whole thing with a conviction as casual as it is saintly and, yes, cool. Given a largely sweaty, buff and shirtless cast (even Kennedy is in relatively robust shape), it's amazing this isn't widely considered a homoerotic classic. (2:06) *Mechanics' Institute*. (Harvey)

"The Human Condition" Excellent late British film historian David Shipman was not alone in considering this massive ten-hour epic of three two-part features "unequivocally the greatest film ever made." But one might well equivocate, unless size still ultimately matters. Offered up in a new-print PFA marathon with meal breaks, the black and white bigscreen miniseries by director Masaki Kobayashi and scenarist-source novelist Junpei Gomioka tells the tale of Kaji (Tatsuya Nakadai, who'd become Kurosawa's favorite actor after his rift with Toshiro Mifune). Kaji is a progressive-minded idealist whose theories about maximizing productivity through less punitive worker treatment improbably win him a military-service exemption. Instead, he's assigned as labor supervisor at a mining operation utilizing some 10,000 Chinese (and a few Korean) prisoners of war. His attempts to impose "humanist" values on escape-eager inmates and corrupt warden-managers leads to infinite personal purgatories. They continue through the second part's army-barracks unpleasanties and the third's harrowing post-World War II odyssey across countries to hearth and home. Striking for the time in its criticism of Japan as oppressor, warlord, and exploiter, this plus-sized narrative now plays a little too bold, slow and histrionic. But then I don't like *Berlin Alexanderplatz* much either. *Pacific Film Archive*. (Harvey)

» **"One-Two Punch: Pulp Writers on Film"** See "To a Pulp." *Pacific Film Archive*.

» **"San Francisco Silent Film Festival's Winter Event"** See Trash. Castro. **SFBG**



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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "ANSWER Film Series:" **Nothing But a Man** (Roemer, 1964), Thurs, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. • **My Winnipeg** (Maddin, 2007), Wed, 3, 7, and **Manhattan** (Allen, 1979), Wed, 5:05, 8:45. "Richard Widmark (1914-2008):" • **Pickup On South Street** (1953), Thurs, 1:35, 5:15, 9, and **Kiss of Death** (1947), Thurs, 3:10, 7. "Donald E. Westlake (1933-2008):" • **Point Blank** (1967), Fri, 7, and **The Outfit** (1973), Fri, 8:50. San Francisco Silent Film Festival presents: **Our Hospitality** (Blystone and Keaton, 1923), Sat, noon; **A Kiss from Mary Pickford** (Komarov, 1927), Sat, 2:40; **Sunrise** (Murnau, 1927), Sat, 6:30; **The Cat and the Canary** (Leni, 1927), Sat, 9:30. These films, \$12-17; visit www.silentfilm.org for more info. **Milk** (Van Sant, 2008), Feb 15-26, 1, 4, 7, 9:45 (no screenings Feb 20; only screening at 1pm and 9:45pm on Feb 22).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. "Academy Award Nominated Short Films," Wed-Thurs, call for times and schedule (live-action and animated programs screen separately). **Che** (Soderbergh, 2008), call for dates and times. **The Class** (Cantet, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times.

FIRST UNITED METHODIST CHURCH Nine Ross Valley, San Rafael; (415) 924-3227. \$5-10. **Thirteen Villages Defending Water, Air, and Land**, Fri, 7.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. **The Iron Wall**, Wed, 7:30.

LARK THEATER 549 Magnolia, Larkspur; www.norcalmtb.org/events/roubaix/index.htm. \$12. **Road to Roubaix** (Deal and Cooper), Thurs, 8. Film also screens this week in Berkeley (Fri/13) and Atherton (Sun/15); check web site for details. Proceeds benefit the NorCal High School Mountain Bike League.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Lincoln/Darwin Bicentennial Birthday Double Bill:" • **Abraham Lincoln** (Griffith, 1930), Thurs, noon, and **Inherit the Wind** (Kramer, 1960), Thurs, 2. "Paul Newman: Ol' Blue Eyes Is Back": **Cool Hand Luke** (Rosenberg, 1967), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **Meet Me in St. Louis** (Minnelli, 1944), with a lecture by Marilyn Fabe, Wed, 7. "Man of Marvel: Andrzej Wajda:" **Man of Iron** (1981), Wed, 7; **The Wedding** (1973), Sat, 8:35. "Josef von Sternberg: Eros and Abstraction:" **Shanghai Express** (1932), Thurs, 6:30; **Blonde Venus** (1932), Thurs, 8:15; **The Scarlet Empress** (1934), Sat, 6:30. "One-Two Punch: Pulp Writers on Film:" **Crack-Up** (Reis, 1946), Fri, 6:30; **The Kill-Off** (Greenwald, 1989), Fri, 8:30. "Matinees for All Ages:" **The Adventures of Prince Achmed** (Reiniger, 1926), Sat, 3. "The Human Condition:" **No Greater Love** (Kobayashi, 1959), Sun, noon; **The Road to Eternity** (Kobayashi, 1959), Sun, 4; **A Soldier's Prayer** (Kobayashi, 1959), Sun, 8. Special pricing for this event: \$11.50 for each film or \$25 for all three. "The Way of the Termite: The Essay in Cinema:" **Trial** (Mansouri, 2002), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Nosferatu the Vampyre** (Herzog, 1979), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Annie Hall** (Allen, 1977), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Dalai Lama Renaissance** (Darvich, 2007), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Synecdoche, New York** (Kaufman, 2008), Feb 17-18, 7, 9:35 (also Feb 18, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. San Francisco Independent Film Festival, through Feb 19. See film listings.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; (415) 703-8650. Free. "Frameline at the Center: Free Screenings for the Community:" **Living With Pride: Ruth C. Ellis @ 100** (Welton, 1999), Thurs, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Cinematheque presents: "Elemental Dispositions: Recent Films by Deborah Stratman, Samantha Rebello, Charlotte Pryce, Makino Takashi, and Diane Kitchen," Wed, 7:30. **Import Export** (Seidl, 2007), Thurs-Sat, 7:30. **SFBG**

first run venues



Just when you thought it was safe to go back to Crystal Lake, Jason returns in a remake of *Friday the 13th*, out Fri/13 (duh). | PHOTO BY JOHN P. JOHNSON

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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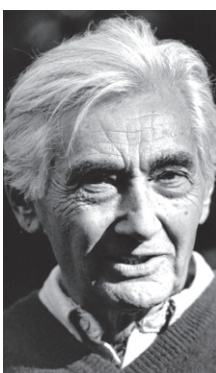


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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316787-00 The following person is doing business as **THE TIPSY PIG**, 2231 Chestnut St., San Francisco, CA 94123. Our Neighborhood Place, LLC, 2231 Chestnut St., San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/16/08. Signed Nathan Valentine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 8, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431803.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317008-00 The following person is doing business as **ALTERNATIVE PATIENTS COOPERATIVE**, 953 Mission St., Suite 108, San Francisco, CA 94103. Alternative Patients cooperative INC, CA, 953 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/19/08. Signed Kevin Pachett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 16, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317043-00 The following person is doing business as **EZ IDEA's@ DISCOUNT**, 195 7th St., #302, San Francisco, CA 94103. Eric James Seward, 195 7th St., #302, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Eric Seward. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431806.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317057-00 The following person is doing business as **CANINE ENDEAVERS**, 106 Webster St., San Francisco, CA 94117. Brendan Andrew Oates, 106 Webster St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Brendan Oates. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317069-00 The following person is doing business as **GOOD VIBRATIONS; DOWN THERE PRESS; OPEN ENTERPRISES INC**, 934 Howard St., San Francisco, CA 94103. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317071-00 The following person is doing business as **GOOD VIBRATIONS**, 603 Valencia St., San Francisco, CA 94110. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317194-00 The following person is doing business as **THERAPEUTIC & BALANCING HEALING ARTS**, 2006 Chestnut St., Oakland, CA 94607. Rebecca Ann Boyles, 2006 Chestnut St., Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Rebecca A. Boyles. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on January 26, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431801.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317209-00 The following person is doing business as **GOLDEN GATE EQUIPMENT RENTAL**, 1051 26th St., San Francisco, CA 94107. Kevin Ronald Olivero, 1039 Oakland Ave., Menlo Park, CA 94025. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Kevin Olivero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 26, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431906.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **ETERNALUX PRODUCTIONS**, 190 Aptos Ave. St., San Francisco, CA 94127. Mark Sorensen, 190 Aptos St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/19/09. Signed Mark Sorensen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 28, 2009. **Publication date(s): February 4, 11, 18, 25, 2009 L#431905.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **GOOD VIBRATIONS**, 1620 Polk St., San Francisco, CA 94109. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431903.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317485-00 The following person is doing business as **LAURA PODWOSKI PSYCHOTHERAPY**, 1944 Fillmore St., San Francisco, CA 94115. Laura Podwoski, 362 Noe St. #2, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Laura Podwoski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on February 4, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317540-00 The following person is doing business as **SUNFLOWER POTRERO HILL**, 288 Connecticut St., San Francisco, CA 94107-2403. GrandeHo's Inc. Calif, 2721 Hyde St., San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W. Ho. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Feb 06, 2009. **Publication date(s): February 11, 18, 25, March 4, 2009, L#432002.**

NOTICE. The Annual Report of the **BURK CHUNG FOUNDATION**, 837 Washington St., San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2008. **Publication date(s): January 21, 28, February 4, 11, 2009 L#431701.**

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Heterosexuality on parade

By Andrea Nemerson
 > andrea@altsexcolumn.com

Dear Andrea:

During sexual intercourse, what techniques can the woman do with her vagina to make sex feel really good for the man?

Love,
 Trixie

Dear Trix:

Why is this question making me laugh? I'm afraid it might be — I'm almost positive it is — the indelibly etched sequence from an early South Park episode, the one where Winona Ryder shoots ping-pong balls ... well, maybe you had to have been there. But it's making me laugh, anyway.

So, what can you do with your vagina that doesn't involve ping-pong balls? You do know you don't have to do all that much, right, since the vagina is pretty much already designed evolved to feel good to penises? Unless there is a terrible size mismatch (in either direction, but I was thinking small M/big F), the man is not likely to have too many complaints. Aside from that, oddly, the answer actually *is* the ping-pong ball trick, or pretty near. Those Patpong ping-pong girls and their sisters, who made that sort of thing famous, were developing their pubococcygeus and associated muscles, doing the famous Kegel exercises. I think Kegels may be overrated — they are good for a lot, but the way they get written up you'd think they could reverse global warming, revive Britney Spears' career (well, they might could do that), and figure out what to do about Gaza, all on their own. They can't really do any of those things, but if you develop a whole lotta muscle tone down there, you can perform a modest version of the ping-pong trick and pleasantly surprise a boyfriend. You can add extra lube, you can try that warming stuff, you can play with ice, but mostly what you're going to be doing is squeezing and releasing to various tempos and with varying degrees of pressure. Other than that, I'm afraid there just aren't that many tricks the old girl can get up to. I mean, it can juggle, sort of, and do a good approximation of the squirting-flower joke, but it can't spin plates or do a triple lutz or make an elephant disappear. And if it *can* make an elephant disappear, I'd really rather not hear about it.

Love,
 Andrea

Dear Andrea:

Are there things I can do with my penis that will make sex feel better for my girlfriend? It's good now, but I was wondering what could make it even better.

Love,
 Eager Student

Dear Stu:

Well, look at that: a matched set! It's like Noah's ark, where the animals march in by twosies-twosies. What, you never sang that song at camp?

Sure, there are penis tricks, but you have to keep in mind that penises have many more unsatisfied customers than vaginas, so of course they would have to work harder. Unfortunately, most of those unsatisfied customers are not going to be satisfied by any sitting up and begging or rolling over you can teach your penis to do, because they need more and different kinds of stimulation than that sort of tricksiness is ever going to produce. There are a bunch of alignment techniques you can try, all which are aimed at giving her something to rub on — your pelvic bone is the best bet. Try a pillow under her butt, for starters. And try doggie-style with as much strong, forward pressure as you can muster. Until such time as your penis sprouts strategically placed knobs and spines, though (I saw that movie!), there is only so much it can do. This is why men (and dildo-wearing partners of whatever sex, come to think of it, although *their* penises often *do* sport strategic knobbies and such) frequently use fingers both inside and out, or apply other forms of technology you can get from catalogs. There have always been ringy-things with knobs and loony-looking Seussian things sold as "French ticklers," but the variety and ingenuity of some of the current designs is nothing short of breathtaking — and that's just from looking at the pictures.

There's also this fact, which always feels like a faint betrayal of the sisterhood to mention, but since it's the truth and there are options, it's kind of silly not to: lots of women will never come during intercourse, and lots of those don't really mind as long as they get to at some point during the proceedings. So you can work on making it enjoyable/more enjoyable/extremely enjoyable, and your efforts will be appreciated but not necessarily pay off in the way you'd expect. Some women prefer the application of fingers, mouths, or devices (in combo or sequence) before the penis/vagina part, and some after. For some women, intercourse is foreplay. For others it's afterplay all the way. You can't guess, so you'd do well to ask or risk just annoying someone.

Love,
 Andrea

Andrea is teaching *Sex After Parenthood at Day One Center* (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and *privately*. Contact her at andrea@altsexcolumn.com for more info.

psychic dream astrology

FEB. 11-17

ARIES

March 21–April 19

Feeling low can lull you into thinking that whatever you need to get back up is OK. And feeling like you don't have enough can provide the perfect motivation for taking more than your share. Even if you don't have what you need, don't get all grabby, Aries! Make use of common sense and creative thinking before you act.

TAURUS

April 20–May 20

You've got to stop being such a hardass and start showing yourself some love and compassion. You may be feeling out of control about your relationships, circumstances, or even about yourself. Doubt is a monster. Let go of trying to control things and just try being nice — even to yourself.

GEMINI

May 21–June 21

If you were a juggler, you'd have two perfect hand-size spheres and an axe in the air. They all go up, and when two out of three come down, you're golden. But that axe poses a real threat, pal. Right now, you are balancing all the shit you've got going on like a star. Master your timing to avoid that axe.

CANCER

June 22–July 22

Life can be so damn ironic. When you want love so bad you can taste it, out come the insecurities with names like Defensive and Needy. They're not the most appealing qualities. Stop the self-fulfilling prophecies before they start.

LEO

July 23–Aug. 22

You're all trussed up and ready to go, Leo! And who doesn't love a little love, V-Day-style? The key to your current romantic capers is having a well-paved road. Jumping into love head-over-heels or ass-over-elbows is *très romantique*, yes. But sustainable? Not so much. Enjoy the illusions of love this week without losing sight of reality.

VIRGO

Aug. 23–Sept. 22

Regardless of how quickly your internal landscape is shifting, it's time to put your hypervigilant, overly analytical self out there. The only way to succeed is to risk failure, and the only love worth investing in is love you are scared of losing. Take a stand.

LIBRA

Sept. 23–Oct. 22

Libra governs indecision in astrology. Your sign is only too able to see every side of the coin, so commitment to one side is rough. But you've gotta make a choice. No matter how much effort and willpower it takes, make a decision with the whole of you. Trust that even if it turns out not to provide your ideal outcome, you'll be rewarded by the process.

SCORPIO

Oct. 23–Nov. 21

It's important to protect the ones you love. Take inspiration from those little safety cards on airplanes that tell you to put on your air mask before tending to the little bugger next to you. Part of taking care of others is being responsible for

yourself so that you have energy for whatever comes up.

SAGITTARIUS

Nov. 22–Dec. 21

The surest way to achieve what you desire is to approach things with open-hearted compromise. Running around trying to fix or change others is strictly prohibited, as you just don't have enough emotional energy to do it. Only offer as much as you can give, and take as much as you need.

CAPRICORN

Dec. 22–Jan. 19

The greatest thing you can do right now is allow yourself to be changed by your life, instead of being the agent of change. Adopting a neutral attitude about the good, the bad, and the ugly is smart, because none of it'll last forever.

AQUARIUS

Jan. 20–Feb. 18

This week your life can be transformed by love and dreams, as opposed to lust and fancy. Your challenge is to discern wisely between the two without being a workaholic about it. Don't get so caught up on the path to love that you forget to enjoy the journey.

PISCES

Feb. 19–March 20

Your intuition is a strong muscle. But like all muscles in the human body, if you don't work it, it won't be toned. When will you decide that you've had enough of looking back and seeing that you knew how things were gonna play out? Why not try trusting your instincts today? Practice makes perfect, pal, so work it on out. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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CALL ME!

SF, 235lbs, brown/blue,likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **☎305897**

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

BUSY SANTA CRUZ GRAND-MOTHER

Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **☎965249**

I HOPE IT'S YOU!

SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. **☎257726**

MY OTHER HALF

SWF, 45, professional, educated, good-looking, seeks educated SWFM, 40-50, for dining, plays, movies, symphonies, ballet, travel. **☎256424**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! **☎300031**

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **☎301522**

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man, You lie to eat? Well I want to be eaten. Try this hot, spicy brown sugar. **☎301677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70, I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **☎302310**

SWEET AND SINGLIE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

NON-JUDGMENTAL SENIOR WOMAN

This divorced non-smoker is looking for a sincere but fun-loving man, 70-80. I love all kinds of music and have a positive attitude which means I expect many answers. A sense of humor is a plus. **☎280138**

HII!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **☎298476**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **☎651494**

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **☎262074**

BEAUTIFUL GREEN EYES

Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. **☎263437**

LET'S HAVE FUN

SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. **☎265785**

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. **☎226295**

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **☎276500**

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **☎280729**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **☎809149**

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **☎281901**

1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony, Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **☎660214**

PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **☎284885**

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **☎288028**

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **☎223895**

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6+", dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **☎293630**

SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **☎274570**

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **☎297207**

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **☎298795**

WANTING

SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. **☎247003**

I LOVE...

punk, indie, snowboarding, climbing, surfing. I am a Latina from Columbia, 33-year-old single mom. I am spiritual; into yoga, meditation, and practicing loving kindness. College graduate. **☎304945**

ELEGANT AND CLASSY

Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-55, well-educated, professional, positive and stable, for long-term relationship. **☎306523**

READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. **☎299943**

GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. **☎299946**

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **☎301185**

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **☎301188**

PETITE GAL

Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. **☎260556**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

JUST WANT SOME FUN?

SM, 27, from the East Bay, looking for a woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **☎304953**

CALL ME

Male, 5'11", 152lbs, submissive, subservient, good looks, looking for friendship, dating, coffee, LTR. **☎304493**

VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **☎305492**

IN SEARCH OF FULL-FIGURED...

cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. **☎305365**

SPANISH GENTLEMAN...

53, seeking Asian lady, 30-50, who is affectionate, loving, sincere, for LTR. I'm very active, N/S, N/D, have many interests including outdoors, travel, reading, the ocean, swimming. **☎302461**

LET'S HANG OUT

SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. **☎303327**

NEW YEAR, NEW START

SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. **☎303351**

NO STRINGS

SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. **☎303362**

SWM LOOKING FOR SF

Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. **☎304250**

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LET'S BE PALS

Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **☎304264**

HONEST, OPEN-MINDED

SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. **☎304153**

HOPE I FIND YOU

WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. **☎304323**

> men seeking men

COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **☎305410**

CALL ME!

SWM, 45, Libra, smoker, seeks BM, 20-80, smoker, open-minded, for friendship or more. Take a chance! **☎256733**

HOT BLACK BOTTOM

BM, 5'5" 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-hung, older guy, 40-55, who knows what he's doing, to break me in. **☎260949**

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bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. **☎305335**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**

VIRGIN HORNY BUBBLE BUTT

BIBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **☎268361**

OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. **☎191269**

LET'S HANG OUT

SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **☎271878**

LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **☎272613**

HERE FOR YOU

GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **☎274431**

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **☎290536**

MARIN AREA

BHWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **☎264067**

PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **☎297636**



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FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **☎891177**

SAFE PLAY

Married BWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **☎301773**

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **☎301779**

> women seeking women

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. **☎276062**

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **☎299977**

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **☎300954**

> three's company

INTERESTED?

Male, 40, 5'8", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. **☎303920**

MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **☎753064**

SHARE YOUR WIFE

AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. **☎276001**

PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **☎290906**

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